Reminiscences of Australia, by Katherine Grey

THE NEW YORK

DRAMATIC MIRROR

DECEMBER 13, 1911
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An Interesting Possibility

THE MIRROR has recently published complaints of managers in one-night stands about the scarcity of attractions in the smaller cities, and that condition continues, to the embarrassment of local managers.

As to this condition, ALFRED A. VARLEY, of Titusville, Pa., makes a suggestion which seems feasible, if no other remedy is brought forward.

The suggestion is based not only upon the scarcity of attractions, but takes account of the fact that at present there is a large number of unemployed actors in New York.

Why, asks Mr. VARLEY, cannot the actors co-operate and form stock companies to play in the smaller cities needing attractions? Local managers would gladly welcome them, grant liberal percentages, and in some cases they might co-operate with the actors financially.

"All that is needed," says Mr. VARLEY, "is some one to take the initiative. A circular letter to a hundred local managers would do the rest. I am satisfied that a sufficient number of responses would be received to warrant ventures, and the preliminaries could be easily arranged. I suggested this idea to the new managers of the Opera House at Titusville, and they said they would gladly give 80 per cent. to such an organization, and I have no doubt that others would also welcome the idea. There is any amount of good talent available, and if each member of the combination is picked with a view to fitness and such plays are presented as will suit the present vogue, there should be no necessity for failure. There are also many unemployed business-managers who would gladly join a combination of this kind, and that would make the path to success still easier; and a small outlay for stationery will demonstrate that what I here outline is perfectly feasible, so to the unemployed I say, get busy."

The later suggestion as to business-managers colors the plan with greater plausibility. Actors at work, as well as actors unemployed, generally lack essential business aptitudes. If reliable business-managers who are willing to venture in such enterprises can be enlisted in this project, there would seem to be no reason why it should not solve several problems that confront the profession.

Careless Administration

WHEN conditions perplex, causes are sought for and remedies suggested. There is much in present theatrical conditions to perplex, and all hints for betterment should be canvassed and considered.

B. H. NYE, an observing business-manager, writes to THE MIRROR relative to the general bad business in the theatres in many cities, and touches upon possible causes.

For many years discourtesy in theatre box-offices has been complained of, the arrogance of ticket sellers having passed into a proverb. Mr. NYE asks if this is not one cause of dissatisfaction with the theatres, though naturally it must be a minor cause if a cause at all. Of late managers have been paying attention to this detail, and now there are few theatres in which box-office discourtesy is pronounced.

No doubt, as Mr. NYE says, the picture shows and small-town vaudeville theatres have had a serious effect upon legitimate houses. But Mr. NYE indicates at least one reason why conditions in theatrical business are not good, and that is the failure of those concerned in the business to adjust matters to meet new conditions.

"A town of 10,000 population," he says, "uses ten 'stands,' and a town of 100,000 uses twelve 'stands'"—meaning for the spread of advertising paper. "Now either the smaller town uses too much paper or the larger town not enough. It is a fact established by observation that a person may walk all over the center of a town and fail to see a sheet of paper. Just stop and think of the small percentage of the population of a town of 75,000 who really know that an attraction is in town. A few years ago the advertising agent of a town of 10,000 to 20,000 population asked for and used from 150 to 250 pieces of 'window work.' Now he asks for 50, but the free list is not reduced from former years. Heralds are left in the bill room or find their way into the furnace or the 'Charley box.' Local managers don't bill as they did ten years ago."

All of which is true, and should be seriously considered. With remarkable changes in the amusement field, and an ever-increasing competition with the regular theatres, those who conduct those theatres seem to have grown careless in several of the details essential to the doing of a good business.

The Dull Season

THE dead weeks of theatrical business are upon us, and most of the managers are laying off half of their companies, pending the revival of patronage during Christmas week. Actors throughout the country welcome these enforced vacations or not, according to the state of their physical and financial beings. If work goes on for them, it usually means half salary, as well as diminutive audiences, for the public upon whom they and their managers rely is too intent upon saving shekels for Christmas stockings to pay much attention to dramatic art.

New York city is less affected by this dull fortnight than any other section of the land, because it is less essentially a community of homes. Transients are still floating through the metropolis in the usual tide, which will soon be swelled by the travelers who pour out from neighboring colleges and universities for their holidays.

Any town, however, whose chief industry is the cultivation of domesticity rarely makes a secure harbor for any theatrical craft at this particular season. The first half of December is a sort of stage equinox, which can be easiest met by tying up to a solid wharf and waiting in idleness for clearer skies.

A Significant Step

THE latest local development of the Drama League idea may be accepted as one of the most significant in this movement to crystallize a public concern for the theatre beyond the notion of mere amusement.

The Brooklyn Institute has taken steps to form a Drama League in that great borough of the greater city, and when the character of the Institute is considered, it may be expected that an organization of more than usual influence will be the result.

Brooklyn is the most homogeneous section of Greater New York. A great city itself before the consolidation, it has always been potent in any public movement for the ethical improvement or interest of its public. It has a civic pride and a civic concern that few American cities have ever equaled. No movement like that of the Drama League can fail to interest a vast number of persons in Brooklyn, for it is a city—though legally figuring only as a borough—that is alive with all the interests that relate to amusements.

The Academy of Music is a monument to Brooklyn's independent and civic enterprise as to music, and its theatregoing population is so large and its artistic spirit so pronounced that it would not be strange some day to see its drama spirit take the form of an endowed theatre. It may be that its forming of a Drama League will eventually lead in this direction, for those in Brooklyn who enter upon any artistic project generally follow it to some notable fulfillment.

THE USHER

THERE can be no gathering of views on any subject related to the theatre that does not possess something of interest and suggestion.

The *International* for December presents a symposium on "The Function of the Dramatic Critic," under the conduct of Alfred B. Kuttner, and it includes ideas of George C. Tyler, Charles Rann Kennedy, William A. Brady, John Cort, A. E. Thomas, W. C. De Mille, Edgar Selwyn, Henry Miller and Rupert Hughes.

The questions put were: "Has the dramatic critic an important influence on the theatregoing public, and how much does he help to make or mar a play?" "Is he of any value as a guide to producers and authors in changing or modifying productions; or is the public the only judge?" "Should he be a man of no special training, or is some training, such as knowledge of the drama of the past, to be preferred?" "What, in fact, is your idea of the function of a dramatic critic?"

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Mr. Tyler thinks the capable, intelligent and reasonably fair-minded critic has an important influence on the public, and that he may do much for or against a play; but to have that influence he must impress his readers with his own ability to judge. And a critic, according to Mr. Tyler, may be able to point out the defects in a play without being able to indicate a remedy for them, although he may make valuable suggestions. "If it were otherwise," says Mr. Tyler, "all good dramatic critics would become playwrights," and this would leave the critical profession barren indeed. The public, Mr. Tyler thinks, after all knows whether it likes a play or not. Training he believes valuable for a critic, although he has known men without special training that had fine judgment.

John Cort thinks critics as a rule are, in a measure, unqualified for their work. In a majority of cases they are ordinary reporters. Mr. Cort believes more good can result from competent criticism in the press than in any other way. There are many good critics, he says, on the magazines and leading newspapers, and their influence is potent. He thinks it would be desirable to have dramatic critics qualify, if possible, through a board of examiners, "whose duty would be to formulate rules for the most advantageous criticisms, both for the benefit of theatre patrons and producers," but he does not suggest the complexion of such a board.

Mr. Brady believes critics in concert can help a good play by praising it, or injure a fair or poor one by damning it; but as criticism is largely personal expression, critics are seldom united for or against a play. He says the critics can't kill a good play if the manager will stick to it, and they can't save a bad one, no matter how fervidly they may praise it. He does not think a man is equipped to find fault in a play, unless he is also equipped to mend it. Mr. Brady notes that there is no form of literature "that falls behind the procession" as rapidly as that of the stage, and thus by inference concludes that knowledge of the theatre of the past is not essential in the critic. Thus a man of no special training may be successful in writing of the drama "if he will confine himself to pure description, and not set himself up as a private tribunal with no appeal from his decision, as some beginners in criticism have done." The critic, he believes, should be able to analyze an audience and determine intelligently whether the applause is genuine or faked, and to treat a play from the view of the public, rather than from his own. "A really first-class reporter," he says, "ought to be a first-class dramatic critic."

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Charles Rann Kennedy's expressed view of the critic is gracefully set forth in a column, in which he praises them. He says he is going to have a new play produced shortly. Incidentally he thinks the coming American drama is to be something remarkable. "It is going to be to the new world," he says, "what Athenian drama and Elizabethan drama were in their days."

Louis N. Parker is also satisfied with American criticism. "I believe in a shoemaker sticking to his last," he says. "My last is to offer the best I can do: the critic's last is to tell the public whether it is any good. And my last of all—if I may twist the word—is to refrain from howling if I am honestly hit."

♠

Rupert Hughes thinks the dramatic critic simply a human being, who publishes his opinions of plays. Everybody in an audience is a critic. Some are disposed toward a play and others against it. In so far as the critic represents the immediate majority, or foresees the prolonged majority, he is of value and influence. "Many critics are unjust," he says, "for the sake of an epigram. Many critics suppress the unkind epigrams they think of. There are gentlemen and cads, scholars and illiterates, privates and samaritans among the professional critics. Each is hampered by his own limitations and by the impossibility of knowing what he wants himself. In so far as a single critic writes interestingly, he has an influence according to the circulation of his paper. He helps make or mar a play to those extents. Special training is of value or of harm to him, according as he tries to represent the so-called 'better element' or the so-called 'great unwashed.' Both classes are needed if a play is to make money enough to keep going."

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A. E. Thomas says all the dramatic critics together cannot kill a play that has the elements of success—if the managers of that play have sufficient courage and money to survive the first few weeks following initial production. Many critics confound abuse with criticism. Any critic worthy the name should have a decent working knowledge of the history of the drama and the theatre. Of all things, criticism should be loving, helpful, stimulating—in a word, constructive.

William C. De Mille says that whether or not the critic's opinion is valuable as an influence upon author or producer, he knows that the author's opinion is of no value whatever as an influence upon the critic.

Henry Miller believes the dramatic critic has considerable influence upon the public, and can materially help to make or mar a play, and that the opinion of a trained man is the more valuable upon any subject.

Edgar Selwyn thinks the critic has an important influence, but not to make a bad play or mar a good one; that he is of no assistance whatever as a guide to producers and authors in changing or modifying productions; that the public is the sole judge of a play's success; that it is preferable that a critic have some training for his position, and that the function of criticism should be constructive rather than destructive.

White, N. Y. Ina Claire | Daphne Glenne | Maisy Gay | Viola Clark | Elaine Hall

FROM ACT III, "THE QUAKER GIRL," AT THE PARK THEATRE

THE AUSTRALIAN THEATRE

A Chapter of Reminiscences

By KATHERINE GREY

ON A RIVER STATION, NEW SOUTH WALES

KATHERINE GREY

THE FIRST THING a stranger notices about Australian theatres is their size. I never acted in a small theatre, except in some diminutive New Zealand town. Her Majesty's, Melbourne, seats three thousand, and the Princess—by far the most comfortable theatre in Australasia—two thousand, five hundred. The theatres, I fancy, were built for pantomime, comic opera, and spectacles, rather than for modern drama with interior sets and small casts.

Prevailing prices—one to five shillings—also necessitated commodious structures. On opening nights reserved stalls are seven shillings and six pence, and on other nights six. The "early door" for the gallery enables the "gods," who are willing to pay an extra shilling, to stand in line till seven o'clock, when the door opens, and then to rush for themselves. Three box offices, for different parts of the house, are open only during performances and for an hour in advance, day sales being held usually at the offices of the largest music publishing firm in town.

A visiting company brings the entire staff, there being no resident manager, treasurer or ushers. Stage hands are employed by the company. In this traveling staff, however, the press agent, as we know him, does not exist; consequently plays are not advertised so extensively by posters, photographs, or newspapers. Although the organization carries its own carpenter, property-man, electrician, ward-robe man, manager, two treasurers, and orchestra leader, the transportation of baggage is always bothersome because there is no checking system. You pay a carrier for carting your trunks on a long flat "lorry," and sometimes he gets it done—and sometimes not.

One travels quite as much by coast steamer as by rail, and finds little comfort in either vehicle. As neither is heated, the passenger carries rugs and cushions both by land and by sea. Since boats are always slow, connections poor, and most trains do not run on Sunday, they occasion much loss of time, and frequently "night or nights off" from the actor's salary. To the actor from America this system means forty-two nights' salary out of his contract, besides four and a half weeks for the trip from New York, and the same back, and two weeks of rehearsal. One never realizes until he gets to Australia that he must spend seventy weeks to draw a year's pay.

Numerous other items must be considered. The income tax, which must be paid in each State, amounts to quite a bit at the end of the year. Then a contract for twenty pounds is not the same as a hundred dollars, for a loss of three cents to the dollar subtracts an appreciable figure during a year. Wardrobes are furnished according to contract. Good Friday and Christmas nights omit performances—and salaries. On Boxing Day (Dec. 26), a matinee is given as well as an evening bill, and the usual Wednesday matinee is eliminated. The American actor, accustomed to eight or nine performances a week, is relieved to find only six or seven in Australia, for matinees are played only in Melbourne, Sydney, Adelaide, and Brisbane. The numerous holidays all mean especially large audiences.

The change of bill always occurs on Saturday night. If successful, the play runs four or five weeks each in Melbourne and Sydney; a week in Adelaide, Brisbane, Perth, Wellington, Christchurch, and Auckland; and two or three nights in Kalgoodie, Dunedin, and Hobart. Musical comedy and pantomime last much longer. Last year the Christmas pantomime at Melbourne ran three months before traveling to Sydney, and Our Miss Gibbs broke all records by seven months in Sydney. Plays are always produced in Sydney, and pantomimes in Melbourne. The population of all Australia about equals that of New York City, yet while I was playing through the continent there were also four musical comedy companies (three of them having a repertoire), a pantomime company, a first-class melodramatic company and several cheaper ones, a farce-comedy company, and another dramatic company. In addition, there are numberless moving picture shows.

Professional life is very pleasant. Rehearsals, which never occur on Sunday or matinee days—last about four hours each. The men behind the scenes are most courteous. Except in some New Zealand "smalls"—what we call "one night stands"—accommodations are good, although I have dressed by candle light in a cupboard, and played behind a curtain that was pulled up and down, slowly and noisily, by hand. The municipal theatres are quite modern; in one, I found a cheerful log fire burning in my dainty dressing-room. I met with universal kindness and help in all unfamiliar situations, and I thoroughly enjoyed my tour, with its many unusual and interesting experiences.

Audiences, so said the manager, like plays to last from eight to ten-forty, which modern drama hardly will do. No untried plays, but only London and New York successes, are ever produced, lessening the chances of loss, although even that is no guarantee. The Flag Lieutenant, The Englishman's Home, and Henri of Navarre, each of which ran a London season I believe, lasted but a few weeks in Australia. From my repertoire, consisting of The Lion and the Mouse, The Third Degree, Henri of Navarre, Arms and the Man, Madame Butterfly, The Truth, Salvation Nell, Paid in Full, and The Dawn of a To-Morrow, the most popular were the two by Charles Klein. To other American plays Australians have taken kindly, for they still remember Mrs. Wiggs, The Squaw Man, and The Virginian. Among their favorite actors are Ada Dwyer, Charles Waldron, Nance O'Neil, Tyrone Power, and his wife.

I doubt if Melbourne has ever forgiven William Collier for two remarks which always make the visiting American laugh and choke with homesickness at the same time. After playing at Her Majesty's (capacity 3,000) in Melbourne, where the audiences did not "get" him, Mr. Collier gladly escaped to Sydney, where he told the people, "Melbourne reminds me of Newark on a rainy Sunday." In the same vein he added, "To reach Sydney I had to pass through two catastrophes—the San Francisco fire and the city of Melbourne."

Enviable reputations of longer standing are held by Nellie Stewart, who has appeared in everything from pantomime and melodrama to Shakespeare; Julius Knight, who has settled in Australia; George Titheradge, who has a splendid thirty year record; George Rignold, who lives in retirement at Middle Harbor, Sydney; Robert Brough and Dion Boucicault, who for years ran a company, and Agnes Booth and T. Daniel Frawley. At present there seems to be a fad for the all-English company, no doubt assisted by the annual success of Oscar Asche and Lily Brayton.

A fine scenic artist, John Gordon, painted for me productions of Salvation Nell and Madame Butterfly which were entirely comparable to the New York originals. The scenery is usually lighter, with no real doors or other modern effects. It suffers sadly in traveling.

The New Zealand and Tasmanian tour, which usually takes four or five months, is a delightful experience, for the countries are wonderfully beautiful and out-door life is charming. It is more like a holiday trip than a business journey. The voyage to Western Australia, however, across the Great Australian Bight, is dreaded by the average player, because it takes a week to get there, another to come back, with only a month in that district. Personally, its novelty entertained me, for Perth is very pretty, and the "golden mile" of famous gold mines at

(*Continued on page* 10.)

PLAYS OF THE WEEK

WEEKLY THEATRICAL GUIDE

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—THE NEVER HOMES. Musical and varied.
Casino.—PEGGY. See below.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—PASSERS-BY. Touching, romantic drama.
Daly's.—MARGARET ILLINGTON in KINDLING. Interesting drama of slums.
Empire.—ETHEL BARRYMORE in THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER in TAKE MY ADVICE. Regulation Collier comedy.
Garrick.—ELSIE FERGUSON in THE FIRST LADY OF THE LAND. Historical setting for popular star.
Gaiety.—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Old favorite in indifferent comedy.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan show.
Globe.—GEORGIA CAINE in THE THREE ROMEOS. Clever specialties and good comedians.
Harris.—ROSE STAHL in MAGGIE PEPPER. Popular department store play.
Herald Square.—THE WIFE HUNTERS. Good musical spectacle.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—HELEN WARE in THE PRICE. Emotional play with a purpose.
Knickerbocker.—DONALD BRIAN in THE SIREN. Popular star in a poor musical comedy.
Liberty.—BARNUM BROTHERS in THE LITTLEST REBEL. Excellent war drama.
Lyceum.—BILLIE BURKE in THE RUNAWAY. Delightful light comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Marine Elliott's.—IRISH PLAYERS. Unusual stock company in unusual plays.
New York.—KITTY GORDON in THE ENCHANTRESS. Rather ponderous, yet meritorious.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE MILLION. Rapid French farce.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Variety. Better bill than its predecessors.

BOSTON.

Boston.—BEN-HUR. Biblical spectacle realistically depicted.
Colonial.—THE PINK LADY. Popular and pretty.
Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.
Hollis Street.—THE SEVEN SISTERS. CHARLES CHERRY at his best.
Majestic.—EVERYWOMAN. Modern morality play elaborately staged.
Park.—GET-RICH-QUICK WALLINGFORD. Rural comedy with glorified green goods men.
Plymouth.—Madame SIMONE in THE THIEF. French drama.
Shubert.—THE BLUE BIRD. Childhood's dreams made real.
Tremont.—DR. DE LUXE. Showy musical comedy.

CHICAGO.

Blackstone.—FRANCES STARR in THE CASE OF BECKY. A sort of Jekyl and Hyde role.
Chicago Opera House.—MARGUERITA SYLVA in GYPSY LOVE. Excellent music.
Cort.—MASTER OF THE HOUSE. New play of homely appeal.
Colonial.—MODEST SUZANNE. See letter.
Garrick.—GERTRUDE HOFFMAN and IMPERIAL RUSSIAN BALLET. Rich production of dances.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—JOHN MASON in AS A MAN THINKS. Skillful, well played.
Illinois.—FRANK McINTYRE in SNOBS. Middle-class comedy.
McVicker's.—MARGUERITE CLARKE in BABY MINE. Rapid farce.
Olympic.—ZELDA SEARS in STANDING PAT. New arrival.
Powers.—TIM MURPHY in THE NEW CODE. Ordinary comedy.
Princess.—VALESKA SURATT in THE RED ROSE. Pleasing music.
Studebaker.—EXCUSE ME. Easy running, entertaining farce for tired business man.

PHILADELPHIA.

Adelphi.—JACINTA—Opera comique.
Broad.—CHARLOTTE WALKER in THE TRAIL OF LONESOME PINE. Pretty play strongly presented.
Chestnut Street Opera House.—ZIEGFELD FOLLIES OF 1911. Conglomerate variety.
Forrest.—LITTLE MISS FIX-IT. Showy musical comedy.
Garrick.—FORTUNE HUNTER. A wholesome play.
Lyric.—SOTHERN and MARLOWE in Shakespearean repertory. Talented players in classics.
Walnut.—FRANK REICHER in THE SCARECROW. Whimsical delicacy.

LYCEUM—THE MARIONETTES.

Comedy in four acts, adapted by Gladys Unger, from the French by Pierre Wolff. Produced by Charles Frohman on Dec. 5.

Marquis Roger de Monciars	Frank Gillmore
Gendelaer de Ferney	Arthur Lewis
Raymond Niserolles	Edward Fielding
Pierre Varcine	Charles Balsar
Romaine	A. Romaine Callender
Duc de Ganges	William Hasson
Valmont	Frank Goldsmith
Vaudman	Arthur Hurley
Lucienne de Jussy	Grace Carlyle
Madame Durieu	Kate Meek
Madame Briey	Eileen Kearney
Marquise Fernande de Monciars	Alla Nazimova

TO NEW YORK never came a more properly named play than The Marionettes, which made its way across the Atlantic from Paris by way of London, where it has served as a vehicle for Sir John Hare. That the strings are pulled by an experienced craftsman cannot disguise the utter artificiality of the plot and the characters, for the unprepossessing wife who turns into a radiant queen of society for the purpose of captivating her unappreciative husband, has been one of the stage conventions since time immemorial.

As the author frankly admits, Fernande and Roger are only marionettes who strut for their brief hour to please audiences with a repetition of the ancient story. Finding himself overwhelmed by debts accumulated in riotous living, Roger accepted his mother's offer of liquidation on condition of his marriage to the convent bred Fernande, because the alternative of being pensioned on 250 francs per month struck his aristocratic soul as impossible. The admirable youth, however, did not revolt from violent flirtation with Lucienne de Jussy after candidly telling Fernande that he could never love such a rag-bag as she—or words to that effect. But Fernande, clad in dusky golden draperies and embracing a huge armful of Pierre Varcine's roses, affected him quite differently, and when he overheard her ostentatiously shouting at the telephone that she was not prepared to elope yet, his jealousy flared into a terrible rage, which threatened to exterminate the lady then and there. Realizing that her husband was merely declaring his love, Fernande went peacefully to bed, secure in the knowledge that in the next act, by the grace of the playwright, Roger would make the same declaration more decorously, and that she would gracefully allow herself to be persuaded to remain with him, whom she had never ceased to adore.

Although The Marionettes would crumble into dust, if it were not pasted upon a substantial background of skillful acting, Pierre Wolff has embroidered the venerable fabric resourcefully and ingeniously with a considerable variety of pretty patterns, and Gladys Unger, in translating the dialogue, has preserved or injected considerable irridescent wit that frequently gives the plot a vicarious liveliness. If one may judge from the title, M. Wolff considers the marionette episode in the second act the crowning bit of originality. Perhaps he is correct, but fortunately for his play, it does not have to rely upon that fragile bric-a-brac for its chief effectiveness. The entire first act, built for the purpose of exhibiting the curious example of convent training, smothers the marionette scene, and the part of the second act, in which the wise Fernande gets in her deadly work on her feckless husband, likewise leaves the marionettes in the dust. Roger's jealousy and final declaration simply prove that the old situations are still the vital organs of the most up-to-date theatrical body.

Having chosen to re-write such a threadbare theme, which recently has fallen almost exclusively into the hands of musical comedy librettists, Pierre Wolff should be content with having done his copying neatly, and of having manipulated his manikins adroitly. That much he has accomplished for the most part, although the audience grew rather restive during sections of the second and third acts.

Madame Nazimova's histrionic exhibition in the first act was delightful, and would be almost astonishing to anybody unacquainted with her career. Timidity, awkwardness, and unsophistication comprised the unhuman creature that she portrayed. Her eyes were always on the floor or the ceiling, her voice was a tiny squeak, and her movements as silent as a ghost's, even when she was startled into flight. The joy of the poor girl upon meeting Arlette's cousin Pierre, was poignant as tragedy. Not even in the last act, when Roger was saying farewell and when Fernande was bursting to express her infatuation for him, did Madame Nazimova surpass the superlative characterization of the first act. That she always acted with taste, even in the vaudeville turn with the marionettes, needs hardly to be said, although occasionally whole speeches were unintelligible—particularly in the third act—because of rapidity.

Frank Gillmore presented a curious spectacle of excellence mingled with impossibility; he was either very good or very bad, with a plentiful supply of each. For instance, it is incredible that so experienced an actor should declaim the line, "If this is love, preserve me from it," while his hand vehemently presses his stomach.

The one genuinely moving speech of the entire play came from Arthur Lewis in the first act. Mr. Lewis gave a splendid performance in this act and the last, being least effective where the play itself weakened. Edward Fielding improved decidedly in his concluding scene, where he could drop eccentricity. Charles Balsar was agreeable throughout. More thoroughly un-Gallic acting than that of A. Romaine Callender and Frank Goldsmith could scarcely be imagined; they apparently forgot they were playing French comedy instead of English farce, but they continually remembered that they were speaking smart dialogue. On these two points their memories should be exactly reversed. Grace Carlyle was stagey, Kate Meek galloped about most comically, and much more convincingly than she has performed any of the grand dame roles which have recently fallen to her lot.

Pictorially and histrionically, The Marionettes is much better presented than the plot deserves. It even keeps a better pace than a good deal of its dialogue.

DALY'S—KINDLING.

Play in three acts, by Charles Kenyon. Produced on Dec. 5, by Edward J. Bowes.

Maggie Schultz	Margaret Illington
Heinrich Schultz	Byron Beasley
Steve Bates	George Probert
Mrs. Bates	Annie Mack Berlein
Mrs. Burke-Smith	Helen Tracy
Mr. Howland	John Jex
Alice	Anne Meredith
Dr. Taylor	A. G. Kenyon
Rafferty	Frank E. Camp
Donovan	Wm. Barnes
Mrs. Barker	Margaret Rich
A Tenement Child	Helen Chieffo

Maggie Schultz had little in her life to bring anything but unhappiness to her; she had probably always dwelt in the slums of New York, and her existence since her marriage centred about her love for her husband and her hopes for a family. As is often the case among the very poor, sordidness and squalor had softened her sensibilities rather than hardened them; she spoke the language of her kind, but somehow had acquired a gentleness of nature, far different from her crudeness of manner. Poverty brought her to a languid, morose state, and the consciousness that she was to become a mother filled her with terror. It was borne in upon her from all sides that a child could not grow to strength among the disease-marked quarters of the East Side. Her husband, a rough and ready laborer, whose ideas of economics had been nurtured by a dabbling in socialism, declared that he had almost rather kill a child than doom it to a struggle for life in a district of humanity where the symbol of birth is not the stork, but the vulture. Maggie decided then that they must get away from the city; she told nothing of her condition, but accepted work at the home of wealthy settlement-workers—for her husband was on a strike. A crook living on the floor above put the idea into her head, and, possessed with the idea of getting to Wyoming, she allowed herself to become an accomplice in a robbery at the Fifth Avenue home. She left her position and afterward shared the spoils and got the hundred dollars she needed by pawning a brooch belonging to Alice, the daughter in the wealthy family; and this in spite of a deep rooted affection which had grown up between the young woman and herself; but necessity loomed bigger than ever.

In order to get away at once, she resorted to lies to her husband, all of which she was supported in by the girl who had been robbed; but the keen-minded husband saw flaw after flaw in her statements, and during a violent scene she told him everything; and knowing her motive, when the plain clothes men had come to arrest Maggie, he tried to take the guilt to save his child from being born in jail. But Alice put the case up so strongly to her family that they withdrew their charges. Then she loaned Maggie and her husband what they needed, and the first real gleam entered their lives.

Charles Kenyon has written a play which stands quite by itself among slum dramas. There are no heroics, no mawkish sentimentalism; the woman's condition is graphically portrayed, and her attempt and failure to overcome gigantic circumstances arouse vital sympathy because of her fundamental nobility. There is comedy, distinct characterization and, more than all, real life colored as real life is colored.

Margaret Illington as the glum, sodden Maggie, gives a consistent performance which could easily have been marred. She never ceased to be the shambling-footed daughter of the tenement, never harsh-voiced, but always saddened by the heritage fate had apportioned her. And in carrying Maggie through the brief periods of extreme emotion, so that it reaches the audience poignantly, Miss Illington's accomplishment is an admirable one. The supporting company is good through and through. Anne Meredith could easily have distorted her part, but at all times she kept close to the discriminated line of perfection. Byron Beasley was appropriately forceful as Schultz while George Probert's creation as the joyful crook was a delight to watch. Annie Mack Berlein played the trenchant-witted neighbor extremely well, and Frank E. Camp's plain clothes man was the realest thing imaginable. Helen Tracy is always distinguished; A. G. Kenyon makes a much better juvenile than the average, and Helen Chieffo did not grate on the nerves, but was genuinely child-like. Whatever may be the popularity of Kindling's gloomy atmosphere, no one will deny that it is drama, and

well built drama at that, where every sentence contributes to the whole structure.

The curtain-operator at Daly's needs raking over for lack of courtesy toward those taking calls, as well as being generally inexpert at his vocation.

CASINO—PEGGY.

Musical play in two acts, founded on Xanroff and Guerin's L'Amorcage, with book by George Grossmith, Jr., lyrics by C. H. Bovill, and music by Leslie Stuart. Produced by Thomas W. Riley, on Dec. 7.

Capt. James Bendoyle ..... Farren Soutar
Auberon Blow ..... Charles Brown
Cecil Custard Caruthers ..... Harry Fisher
'Phonso ..... Jules Charmettes
Emil ..... A. Hylton Allen
Montague Bartle ..... John W. Ransone
Man about town ..... Lew Quinn
Official at the Casino ..... Lew Quinn
Marquis of Didsbury ..... Tom Dingle
Artistide Picot ..... Jules Charmettes
Bastus ..... Tom Dingle
Lady Snoop ..... Alva York
Peggy Barrison ..... Renee Kelly
Polly Polino ..... Louise Alexander
Doris Bartle ..... Vida Whitmore
Diamond ..... Esther Bissett
Lady Frederick ..... Rose Winter
Miss Vooch ..... Margaret Rutledge
Dolly ..... Elise Hamilton
Ruby ..... Maud Brown
Nini ..... Blanche West
Jeanette ..... Blanche West

Peggy is a round peg in a square hole, so far as Broadway is concerned. The misfit at the Casino roused a more unflattering spirit in the audience than any performance of its kind since the disastrous London Follies, for the critics of the morning dailies were not the only ones who turned their backs on the proscenium arch before the second act ended.

Apparently, everything that has given Peggy her popularity in London under the direction of George Edwardes, had been ruthlessly cast overboard. Among the jettisoned articles was the plot. From the remnant, the audience learned that Peggy was engaged to Cecil Custard Caruthers, and beloved by Captain James Bendoyle, who induced Auberon Blow to pose as Montague Bartle, the uncle of Cecil. Finally the real and the bogus Montagues confronted each other, but what they decided to do about it was not explained. Whether Peggy married the captain or Cecil nobody knew—nor cared. She might just as well have bestowed her hand on Emil, the hotel manager.

To this feeble foundation were added two barber shop scenes, which are already familiar in every detail; a hair dressing operation, which is a variation of the same theme; a duel, which was genuinely amusing; an unmanageable seltzer bottle, without which no musical comedy is complete; the English pony ballet, which has just completed a chapter of its career in The Wife Hunters; a deal of acrobatic dancing, which added no brilliance to the conglomerate performance; a dance by M. Maurice and Mlle. Madeleine d'Harville, which was gracefully effective; and various other specialties, which are effaced from memory by their successors. The scenery was conspicuously bad, and the costumes, which may have been striking enough individually, formed a heterogeneous ensemble that does no credit to Stern Brothers, the designers.

Harry Fisher was comical enough, but he received no support except from Jules Charmettes in the duel. No man can inspire himself continuously for two acts at a stretch.

Much of the music appeared to be pretty, notably "The Lass With a Lassoo" and "Ladies, Beware," but nobody offered to sing it. The title role had been divested of every solo, except one line in a quartette, which Renee Kelly sang agreeably. Why her numbers were distributed to incompetent vocalists must be left to conjecture. At any rate, she was quite charming in appearance. The chorus, however, was constructed of excellent musical timber, whose spirit, quality, and volume reflected credit upon them. Ned Wayburn devised for the chorus various evolutions which would have been even better had their costumes shown any homogeneity.

The soloists displayed an astonishing amount of talent somewhat less than mediocre. The topical songs were not comic, and the romantic songs were not romantic, on account of the words and the singing. Practically the only things to commend without reservation are the ensemble singing and the work of the orchestra under the direction of Silvio Hein.

MAXINE ELLIOTT'S—IRISH PLAYERS.

RIDERS TO THE SEA.

Tragedy in one act, by J. M. Synge. Produced by the Irish Players, under the direction of the Liebler, on Dec. 4.

Maurya ..... Sara Allgood
Bartley ..... J. M. Kerrigan
Cathleen ..... Maire ni Shiubhlaigh
Nora ..... Eileen O'Doherty
Men and Women—Sydney J. Morgan, M. J. Dolan, U. Wright, Eithne MacGee, Cathleen Nesbitt

The praises that have been lavished upon Riders to the Sea do not sound like hyperbole, after one has seen the performance of Synge's tragedy. Of course they should be a bit modified, for the sketch is too brief to be called the most impressive play ever penned. Nevertheless, the simplicity, the sincerity, and the entirety of the acted story demand nothing but commendation.

Old Maurya, mourning for the fifth son who had followed their father into the insatiable sea and foreboding the disaster about to overtake Bartley, could not give the lad her blessing as he departed for the fair. On the gray horse which Bartley led, her prophetic eyes saw Michael seated, although his body had been washed ashore far to the north. When she saw the neighbors bringing Bartley home, her sad heart broke, and she knew she could not long survive the last of her sons. In that thought Maurya found her melancholy resignation.

Without exception, the cast faithfully maintained the spirit of the drama by dignity of action and lucidity of diction. It is difficult to point out the precise means by which they obtained their vital effects, because it was all done so quietly and so straightforwardly, without the slightest recourse to theatrical trickery. In some respects, Sara Allgood gave the most notable performance of her repertoire, for both in physical and in spiritual aspect, her characterization of the aged Maurya approached absolute perfection. Special mention should also be made of Maire ni Shiubhlaigh, who in temperament is peculiarly fitted to a role like Cathleen's, which is written to convey the impression of purity. The others were also good.

THE MINERAL WORKERS.

Comedy in three acts, by William Boyle. Produced by the Irish Players on Dec. 4.

Mary Mulroy ..... Eileen O'Doherty
Uncle Bartle ..... J. A. O'Rourke
Ned Mulroy ..... Sydney J. Morgan
Patrick ..... U. Wright
Kitty ..... Eithne MacGee
Dan Fogarty ..... Arthur Sinclair
Stephen J. O'Reilly ..... J. M. Kerrigan
Mrs. Walton ..... Cathleen Nesbitt
Mr. Casey, P.L.G. ..... Brinsley MacNamara
Dick ..... M. J. Dolan
Sir Thomas Musgrove ..... Fred O'Donovan

The Mineral Workers, though pleasant enough, suffers by being placed on the bill with Riders to the Sea. It simply afforded two good characterizations, and pointed a moral out of political economy that is not genuinely dramatic material. Certainly two acts would have been an ample allowance for the exposition of such a theme, although the two characters amused the audience until the end.

William Boyle attempts in his play to show Ireland that its salvation must come through progress and labor. For that purpose he created a young Irish-American mechanical engineer, who returned to his native sod to enrich the poor residents by an iron mine. At the instant when he struck ore, the water supply gave out, and to obtain the right of way for a canal from a neighboring river across Dan Fogarty's land, he had to resort to shrewd dealings if not to commercial chicanery. In the end, Dan was cornered and admitted into the corporation, over which he assumed majestic command.

Arthur Sinclair delighted patrons with his comedy resources. He was the hide bound conservative, serenely sure of himself, and deeply suspicious of innovations, until forced to reverse his convictions. Even then he presently rallied, making himself believe that he had always been friendly to progress. J. A. O'Rourke, the gentle old optimist ready to rely on those wiser than himself, gave an excellent impersonation. The rest were adequate, but by no means distinguished.

IRVING PLACE—DAS HIMMELBETT.

Musical farce in three acts. Book by Franz Wagner and Heinz Reichert. Music by Fritz Lehner. Produced by Gustave Amberg Nov. 23.

Colonel Culotte ..... Emil Berla
Major Bimini ..... Ernst Robert
Dr. Anatole Miniard ..... Erich E. Platen
Eve ..... Liane Weingaertner
Cecine ..... Hedwig Richard
Fifi ..... Lotti Diener
Eulalia ..... Marie Serini
Madame Blibli ..... Georgine v. Neuendorff
Bonbon ..... Christian Rub
Louise ..... Annie Foerster
Fernand ..... Wilh. Pfaffhausen
Police Commissioner ..... Louis Pratorius

The weather changes of the past week created havoc with the larynxes of some of the singers at this theatre, and a development of distemper on the part of the youthful representative of the Viennese Operetta company brought the highly successful engagement at the Irving Place Theatre to an unexpected close after Tuesday evening's performance, Dec. 5. Undaunted by the sudden disarrangement of his well-planned programme, however, Director Amberg led his own corps of artists into the breach, and on Wednesday evening this assembly of talent repeated Das Himmelbett (The Bridal Chamber), which was offered as a holiday attraction for two performances the previous week.

What commendation is coming to the piece is due solely to the music. It has rhythmic, swinging, pleasing airs which one catches himself whistling or humming unconsciously. The book is typically Parisian, and it is surprising to note that it boasts of strictly German origin. Risque, bordering strongly upon the improper, and democratic as your German theatregoer is, he haltingly joins in the applause of situations which, notwithstanding their indelicacy, were at times extremely amusing. Like many of its predecessors, it comes with the record of a European success.

Dr. Anatole Miniard, during his wife's absence, has spent much of his time with Cecine, a grisette, who favors the handsome young army surgeon. A fake telegram from Colonel Culotte calling the doctor to Rouen on important regimental business is devised by the pair and the journey entered upon at the very moment the wife returns. Culotte arrives to consult the physician on a personal matter, learns of his departure, and declares the telegram fraudulent. All hasten to Rouen, where accommodations have been reserved for the guilty pair at the Hotel Blibli, whose fair owner prides herself upon having so many bridal suites. The rental of Mlle. Eulalia's rooms to Dr. Anatole and his mistress, the sudden return of Eulalia and her brother, the colonel, and the appearance of the wife bring about a series of complications that kept the scene moving briskly. An exchange of clothes between Anatole and Cecine, behind drawn curtains, a parade of pajamaed and night-shirted principals, all added spice to the situation. It required further exchanges of garments between a number of characters before the authors were in a position to supply the happy ending. It eventually is brought about the doctor returning with his wife cleared of suspicion, while Cecine is left to practice her wiles anew upon susceptible males.

To Hedwig Richard was assigned the task of demonstrating her ability as a lightning change artist—and most creditably did she perform the work. Vivacious and sprightly, she easily achieved the honors of the piece, and her numerous songs were rendered admirably and were appreciatively encored. Emil Berla was an exaggerated and amusing Colonel Culotte, but one must doubt the existence of such a military man of rank. Liane Weingaertner's singing as the wife was a delightful treat and enthusiastically received.

Ernst Robert, whose capital reading in the heavier plays at this house the past two seasons was always so thoroughly enjoyable, gave evidence of considerable versatility as a character comedian of no mean ability. His impersonation of the Major was a splendid characterization, and created some spontaneous outbursts of laughter. Erich E. Platen sang in good voice and acted spiritedly, filling all the requirements of the part. Georgine Neuendorff's well-known methods never failed to find its full quota of laughs. In fact, the cast as a whole were more commendable than the material furnished them.

HERALD SQUARE—BETSY.

Comedy with music, in three acts, with book by H. Kellett Chambers, lyrics by Will B. Johnstone, and music by Charles E. Candee, Jr. Produced by Byron Chandler, on Dec. 11.

Frederick ..... Donald Brochman
Agnes ..... Myrtle Jersey
Gloria Stebbins ..... Lyela Carter
Pitney Killigrew ..... Worthington L. Romaine
Teddy Bacon ..... Hassard Short
Jasper Mallory ..... Robert Dempster
Augustus Tutwiler ..... George W. Callahan
Mrs. Elizabeth Killigrew ..... Miss La Rue
Earl of Dexminster ..... Alfred Darcy
Mrs. O'Leary ..... Lavina Shannon
Abalon ..... Juliette Lange
Charlie ..... R. Saito

The Butterfly, in which Lillian Russell was starring through the country four seasons ago, has returned to life as a comedy with music, and will be appreciated both by those who did see the perennial Miss Russell, and by those who did not. Owing probably to its earlier incarnation, Betsy has a lively, intelligible plot, ancient in outline, but twisted into amusing and novel situations with a great many bright lines. The music, though good, does not interfere much with the affairs of the widowed Mrs. Killigrew, who married Jasper Mallory for her second husband with the intention of divorcing him and espousing a coronetted Englishman for her third. Her deceased husband, fearing her penchant for titles and certified coats of arms, had stipulated in his will that Betsy might inherit his millions only on condition that her second husband could boast of native American birth. The ingenious Betsy thought she could circumvent the late Mr. Killigrew, but she reckoned without herself, for she fell violently in love with her own husband and sent the Earl of Dexminster on his way.

Although Grace La Rue has not yet taken to contributing to the papers codified rules for obtaining and maintaining beauty, she makes a sufficiently charming picture to justify the palpitations from which all of Betsy's friends suffered. Besides an extensive wardrobe which assists in the business of breaking hearts, she has some gifts as an actress, and does the flirtatious, free-and-easy scenes, very prettily. A little contrast at times would not be amiss. She sings intelligently and usually intelligibly, with a facile control in ornate passages that pleased her friendly audience. The Scotch ballad was really concert work of the light and entertaining kind.

Other voices in the cast were worthy supporters. Although cast for the silly Englishman and consequently tied down to eccentric methods, Alfred Darcy conveyed the impression that his voice is really worth listening to. He certainly made the role histrionically less execrable than such parts usually are. When he sang instead of reciting his songs, Robert Dempster exhibited a pleasing voice, of limited range but of fresh quality. His personality, rather than his ability as an actor, has long since made him a Broadway favorite. Juliette Lange also indicated talent both in singing and acting, though both need cultivation to polish off the rough edges. The other voices, so far as identifiable, would not justify particular praise.

Musical comedies are seldom so well fitted out with competent actors, for besides those already mentioned Hassard Short strolled about in his nonchalant fashion, flashing out his lines in a manner good to hear; Lavinia Shannon spread an Irish brogue over the stage quite as green as that at Maxine Elliott's Theatre, and R. Saito gave a further cosmopolitan touch to the picture as the Japanese valet. Worthington Romaine and George Callahan were quite as good as their roles.

Betsy is well staged and excellently costumed. The music frequently aspires to regions beyond musical comedies with chortling choruses, although the lyrics are heavy ballast for the flight. It is the same sort of entertainment as the lamented Madame Troubadour, and although the music isn't so ingenious as Albini's, the rest of it is so far superior that Betsy may hope for a longer life than her minstrel sister.

White, N. Y. Mabel Burt William H. Crane Marion Kerby W. W. Jefferson Harry Harwood

SCENE FROM "THE SENATOR KEEPS HOUSE," AT THE GARRICK THEATRE

PERSONAL

FRENCH.—Adelaide French is meeting with acclaim everywhere she plays the title role of Mme. X. Her interpretation is born of a close study of dipsomania, and is quite as unique as that of her predecessors. Miss French's theatrical experience began six years ago when she joined Rose Stahl's company of The Chorus Lady. Her next engagement was with Robert Mantell's Shakespearean company, with which she remained for three years, playing a wide variety of parts. Last year she played the leading role in Charles Klein's The Third Degree, and made a distinct success in the part. Miss French has been invited among other stars to make a donation for the Woman's Professional League Bazaar the latter part of this week. Her appearance on Broadway in a play commensurate with her ability is looked forward to with interest.

LYNE.—Felice Lyne has made a personal achievement at Hammerstein's Opera House in London which fills her countrymen on this side of the Atlantic with patriotic pride. Mr. Hammerstein's London venture has now become the assured success which Americans have always found difficulty in attaining in the British capital. The final certainty of this, however, was not reached until Felicia Lyne appeared; her first role was Gilda in Rigoletto. Miss Lyne was born in Kansas City twenty-one years ago. Her family is one in which everybody is an enthusiastic physician—father, mother, grandmother, and aunt. Her present home is in Allentown, Pa., where she began her vocal studies when a young girl. Four years ago she went to Paris to work with Jean de Reszke, Mme. Marchesi and d'Aubigne. She persistently declined offers for light opera until she met Oscar Hammerstein a year ago last Summer. She refused to enter into a contract with him until she learned of his previously undivulged London plans, and then she signed a five-year agreement. Last year she succeeded Sophie Brandt in the leading role in Hans, the Flute Player. Her London appearance has brought her notices where her name is coupled with Patti's and Tetrazzini's because of the wonder of her voice. Then, too, her great personal beauty and slender girlishness give her a place by herself among the world's coloratura sopranos.

CARYL.—When Ivan Caryll, the composer of The Pink Lady, left America on the *Lusitania* recently, he said that musical comedy in this country had undergone a change and that what has been called theatrical food for the tired business man no longer has a market. Audiences are demanding something more than to see pretty women, fine lighting and scenery, and to hear tinkling music; now, they want plot and complication. The success of the ensemble, Donny Did, Donny Didn't, in The Pink Lady, is a fair indication of what the public wants. Mr. Caryll's real name is John Tilkin, and he is a Frenchman by birth. His next works to be produced in America are: The Little Cafe and The Primrose Villa.

Hall, N. Y.

ADELAIDE FRENCH

MORRIS.—Clara Morris has recovered from her recent illness sufficiently to resume her writing. Her blindness has not left her, but she is able to use pen and ink without the aid of her eyesight. For a long time she dictated her literary work to her husband, Frederick C. Marriott, who has been a most loyal assistant. Some time ago Miss Morris received an offer from a New York publishing house to write a biography of St. Paul, whose life and character she has always admired devoutly in her intimate study of the Bible. Now that her strength has returned, she has begun the work on the book at her home, "The Pines," in Yonkers. Miss Morris's place in the hearts of the people makes such news more than welcome.

ANSON.—A. E. Anson, who has won unanimous commendation for his easy portrayal of Henry Thresk in The Witness for the Defense, is no stranger to the New York public, for he was a member of the New Theatre company from its inception until its dissolution. Mr. Anson was one of the most valued and popular actors in the millionaire playhouse, and appeared in most of the important productions, including Antony and Cleopatra, Strife, School for Scandal, The Thunderbolt, and others. In 1905 he was leading man for Viola Allen in The Toast of the Town, and he is known for his work in such plays as Nan, Henry of Navarre, and Strangers in the Gates. He is the son of J. W. Anson, an English actor. By a strange coincidence he has been elected to act in America many of the parts originated in England by his compatriot, Sir George Alexander.

GENEROUS SINGERS.

Enrico Caruso and Pasquale Amato have made a Victor record of a duet from Verdi's La Forza del Destino, the proceeds of which will go in perpetuity to the children of Edgardo Missiano, the member of the Metropolitan Opera company, who died last week. Caruso also donated his salary for the performance of La Gioconda, sang the day of his friend's death, to Signora Missiano. The funeral, held last Friday, was attended by Gatti-Casazza, Scotti, Amato, and Caruso.

FISKE DENIES RUMOR.

Harrison Grey Fiske has emphatically denied that the directorship of the New Theatre has been offered to his wife, Minnie Maddern Fiske. Neither, Mr. Fiske said, has Otis Skinner been approached on the subject.

THE MATINEE GIRL

BEFORE Charles Kenyon started from San Francisco to New York to watch the effect of his first play child, Kindling, on audiences of the effete East he wrote his former landlady in the metropolis.

DEAR MRS. BLANK.—Please reserve for me that hall bedroom I used to owe you for.

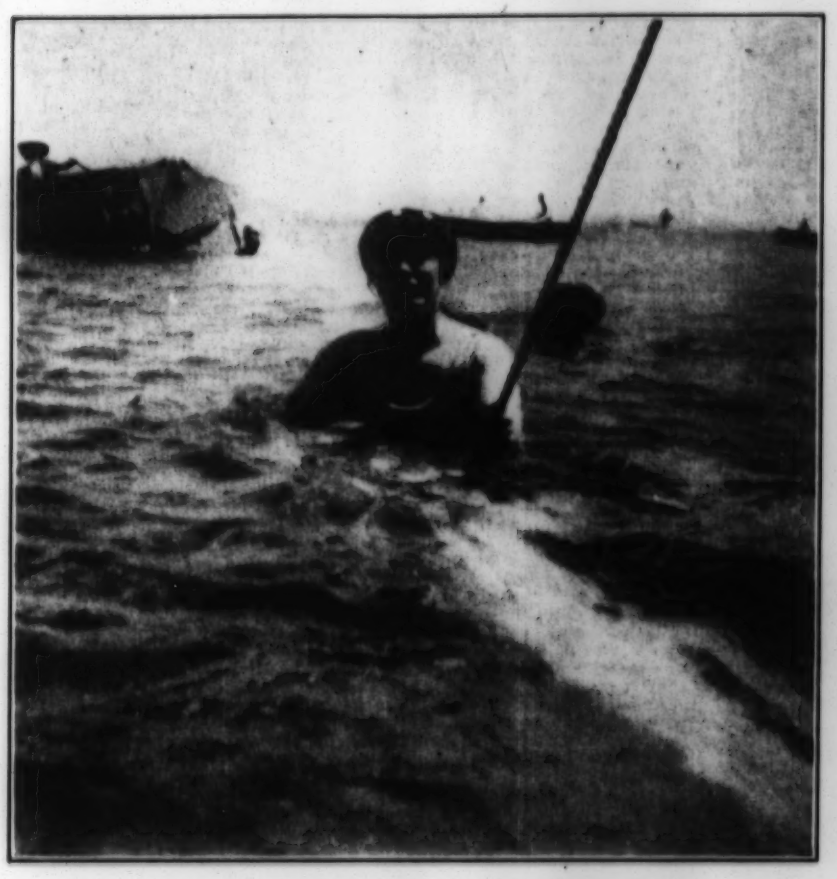
The modest author may move out of the hall bedroom to the third, or even the second floor front. For out of the struggle typified by the fourth floor back has come success which is symbolized by spacious quarters.

Mr. Kenyon's grim, true tale in drama caused hard eyed men, warranted to turn a cold sharp deal on the Street or in Merchant's Row, to weep openly and unashamed.

I saw three typical faces, whose owners you would hesitate to ask a direction or to move farther on in a street car, wet with honest, heartfelt tears at this play of maternity in the tenements.

These men would have sneered or yawned at a superficial love scene played against a background of a drawing room. But the young newspaperman wrote down to the roots of being. He wrung hearts because he grasped them in the strong hand of truth. He need never move back to the hall bedroom, though I fancy this was fartherest from his thoughts when he wrote Kindling. He wrote what he had seen, wrote it while in the white heat of protest at conditions that seemed, but he deemed not, hopeless.

Margaret Illington was as welcome as the play. Vagaries at which newspaper readers had smiled were forgotten in the force and sincerity of her acting.



KITTY GORDON AT BRIGHTON

We often hear and see a play tagged as a delight to matinee maids. If a play have plenty of pretty frocks, a handsome leading man and much lovemaking, it receives this more or less dubious badge of distinction. The First Lady of the Land has all of these, but it has another element that is unique. In many years of matineeing I have never seen so many gray heads and so many studious faces as at this presentment of the caprices and maneuverings of that greatest coquette of the White House, Dolly Madison. Professors and students of history were there to turn the lens of research on the character of the first lady. The study seemed to be satisfying. Occasionally someone turned to his neighbor and scratched a note ending with a question mark, in a big scholarly looking notebook. But not one but was entertained by the capering of ghosts, the shade of changeful-spirited Dolly, the spectres of diffident Jimmy Madison, who looked like Lord Byron and whom his wife embraced with the exclamation: "O, gentlest and best of men," the spectre of the sinister sentimentalist, Aaron Burr, and that unseen but heard master of the feast, Thomas Jefferson.

Those overweight women who, wedged uncomfortably in their chairs at the theatre, envy Enchantress Kitty Gordon her long and lissome lines, might approach resemblance to those classic outlines if they worked to keep them as does Miss Gordon. The picture on this page shows one of her means of keeping slight. Swimming is her favorite exercise and though this picture presented just now is a bit shivery, it is not so cold as the icy tub she takes every morning.

"Firm flesh and cold water are inseparable companions," is her chief beauty rule.

I've known many a woman who was past thirty to weep on her birthdays. But Lillian Russell smiled and smiled and smiled, not for mere exercise of the facial muscles, but sheer lightheartedness and zest in living.

It was on a December fourth, 1861, that Miss Russell came into this world, probably not smiling. On December fourth, 1911—count the years for yourself—she was an image of serene content.

There was an "It's good to be alive" look in her eye and a "I'm glad I'm alive, aren't you?" grip of her hand that all who called at her new and Chinese appointed drawing room will pleasantly remember. If the archives were not facing us, Miss Russell would seem thirty-five. Youth is an appetite for life, and by that standard, Lillian Russell is but half of the allotted three score and ten.

I asked her, as she sat in her becoming white and black, mark you, not black and white, dinner gown, her head lifted at an interested angle, her fair hair softly arranged about her face, her face brightly mischievous, what had been her birthday thought. She said, with a saucy glance at Dorothy Russell, sitting demurely silent, at the piano:

"I am glad daughter is working. I'm resting, you know, this week, and my real party is yet to come. I'm going to see a tryout of her new sketch. It is really good and, I think, will be successful."

Convoying callers about the remodelled home of the late Joseph Jefferson, Amelia Bingham, the new owner of 103 Riverside Drive, points to a gilded set of drawers that she regards with the same affection with which a beauty scans a wart on her face.

"I'm going to get rid of that the first chance," she frowns. "I never wanted the thing anyway. I went to an auction sale one morning to pick up some pieces of furniture I needed. As I came in, the auctioneer was calling 'What'm I bid? What'm I bid? Thirty-eight dollars—forty dollars.' He glanced my way and as I was just coming in at the door, I bowed slightly to him. 'Forty-two dollars he bawled,' and gone to Miss Amelia Bingham. He had mistaken my bow for the bidder's nod. Now I never speak to anyone at an auction, least of all to the auctioneer."

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

GERTRUDE ELLIOTT

December 13.

ELEANOR ROBSON, whose marriage to August Belmont and subsequent retirement from the stage has left a void in the stellar ranks which will remain unfilled for some time.

GEORGE BEBAN, the inimitable impersonator of Italian and French types, lately seen as a star in The Sign of the Rose.

ADELAIDE PRINCE, now in her second season in the support of Blanche Bates in Nobody's Widow.

IVO DAWSON, the English actor, who has apparently decided to remain in our midst, appearing this season with Margaret Anglin in Green Stockings.

GUSTAV LUDERS, the well-known composer, who has written the music for Somewhere Else, by Avery Hopwood, which Henry W. Savage is to produce some time this season.

EDWARD CHILDS CARPENTER, author of The Dragon Fly (with John Luther Long), The Barber of New Orleans, and The Challenge, in which last Guy Bates Post starred briefly this season.

December 14.

GERTRUDE ELLIOTT, who is rapidly gaining stellar eminence in this country, last season in The Dawn of a Tomorrow, and this year in Rebellion.

JANE COWL, who during the past three seasons has distinguished herself in Is Matrimony a Failure? and The Gamblers.

December 15.

MAY BUCKLEY, last seen on Broadway in The Little Damosel, and recently in Chicago in He Fell in Love with His Wife.

PAT DAVIS, very pleasantly recalled for her work here a few years ago, but who for the past five years has again become associated with the British stage.

GEORGE LYDECKER, remembered for his work in the title-role in The Prince of Pilsen, and this season with Marie Cahill in The Opera Ball.

MARION BARNEY, beloved by the patrons of the Orpheum Stock, Philadelphia, and now playing Iras in Klaw and Erlanger's elaborate revival of Ben-Hur.

EMILY RIGL, who used to play French character roles so cleverly, but who has not been seen behind the footlights for several seasons past.

ALEXANDER CALVERT, son of Mrs. Charles Calvert, and now playing at Wallack's with George Arliss in Disraeli.

CYNTHIA BROOKE, the English actress, seen here before with both Edward Terry and Julia Marlowe, and now on tour in Pomander Walk.

LEAVITT JAMES, son of the late Louis James, but who has not followed the form of drama in which his father was distinguished, this season being with Eddie Foy in Over the River.

December 16.

W. H. KENDAL, the eminent English actor, now retired, who last appeared here in The Elder Miss Blossom.

JEANNETTE CARROLL, formerly well known in stock in several Rhode Island cities, and this season with Al. H. Wilson in A German Prince.

PHOEBE COYNE, once popular in musical comedy, but who last appeared hereabouts with Ethel Barrymore in Mid-Channel.

ANNA ALICE CHAPIN, who, along with her husband, R. Peyton Carter, wrote The Deserters, in which Helen Ware starred last season.

December 17.

BEERBOHM TREE, the eminent English actor, now playing at his theatre, His Majesty's, London, in Macbeth.

ROBERT E. GRAHAM, of Florodora and The Merry Widow fame, lately seen as Sir Joseph Porter in the star-revival of Pinafore.

LAURA MCGILVRAY, who reappeared, after an absence of six years, as a member of the Anson-Gillmore Stock in Buffalo this past Summer.

JOHN JUNIOR, last season with May Irwin and now playing the role of Robert Brooks in Take My Advice, with William Collier, at the Fulton Theatre.

December 18.

RALPH DELMORE, whose most recent appearances on Broadway have been in The Confession, at the Bijou, and A Man of Honor, at Weber's.

MARGARET GORDON, who season after season appears in the support of one of two stars, either Maude Adams or Virginia Harned, now on tour with the former in Chantecler.

CORSE PAYTON, of whom we have but one, and who is now manager of two stock companies, one in Newark and the other in Brooklyn, where it is now playing its eleventh consecutive season.

GEORGE LYDECKER

MARIA L. DAY, now playing her third season as Miranda Sawyer in Rebecca of Sunnybrook Farm.

THEODORE BURT BAYER, who combines the office of play-reader for Charles Frohman with that of writing Irish dramas for Andrew Mack and Chauncey Olcott.

LULU KLEIN, who, being Mrs. Albert Bruning, was generally to be found in the cast of the same play as her husband, but she has not appeared on the stage for several years now.

HENRY EDWARDES, who won his first spurs in Sweet Kitty Bellairs, since when he has played in stock companies, chiefly in Philadelphia and Boston.

December 19.

MRS. FISKE, who, pending her production of a new play, has made a revival of her last season's success, Mrs. Bumstead-Leigh.

SADIE MARTINOT, who has been strangely inconspicuous lately, having last appeared in Toddles, in the Spring of 1909.

WILLIAM SEYMOUR, for some time producer and stage director for Charles Frohman, but who announced his retirement last Spring.

RUTH MAYCLIFFE, who has appeared with Charles Cherry in Girls, The Bachelor and The Spitfire, and with Julian Eltinge in The Fascinating Widow.

WILDA BENNETT, now playing her second season in the part of Conscience in Everywoman.

JOHNSON BRISCOE.

DRAMATISTS AT DINNER.

The American Society Compliments Mrs. Fiske and Bewails Modern Theatre Methods.

The Society of American Dramatists and Composers held its annual dinner at Delmonico's last Sunday night, with Mrs. Fiske as the guest of honor.

There were other notable persons present, aside from an imposing array of the members of the society, among them being Hamlin Garland, the head of the Chicago Art Theatre Society.

Augustus Thomas, president of the society, was in the presiding chair, with Mrs. Fiske on his right hand. He introduced the chief guest with happy compliments, which were repeated with variations by others who spoke during the evening.

Mrs. Fiske, responding to the introduction, pleaded the embarrassment which so often is felt by players when called upon to speak lines of their own, but voiced a warm appreciation of the honor conferred upon her. She put forward as an "understudy" J. L. C. Clarke, who, she said, knew her views on American drama and dramatists, and would therefore know just what she would desire to say on the subject.

Mr. Clarke, in his speech, struck a keynote which was resounded by most of the other speakers. In essence it was a criticism of the modern method of the theatre which exploits stars in preference to the drama itself.

Mr. Clarke lamented that more gifted men were not writing for the theatre when opportunity clamored so loudly at the door of every man with an idea. He said Mrs. Fiske had often deplored the lack of "heart" in the plays submitted by young authors, and was sure that if a few would write as they felt, without striving for technical excellence, they would get more plays on the stage than they do.

He said Mrs. Fiske complained that too many young men were writing scenarios only, apparently disinclined to put themselves to the trouble of writing a complete play until certain that some one would produce it. She also deplored the "one part" play and thought young playwrights should scorn to write plays for stars.

Mr. Clarke enumerated the American plays and playwrights identified with Mrs. Fiske's career, dwelling on the names of Charles Klein, Langdon Mitchell, C. M. S. McClellan, Mrs. Burton Harrison, John Luther Long, and Edward Sheldon. Mrs. Fiske, he said, had never approached the great, the older, American authors for plays. For some reason they didn't offer their productions, and she had to seek the younger dramatists. She detested the star play in which every other part is distorted for one.

"If I were to speak frankly as a dramatist to brother dramatists I would say," said Mr. Garland, "that our drama to-day is an utter disgrace to our country. If you review the development of the play you will find that the light 'show' is the thing. The play with real literary merit is a rarity. This country is lagging behind all the other nations of the world in the development of the drama. My patriotism leads me to protest against it. I want to see this country producing plays on the level with the landscape gardening of the country, on a level with its sculpture and in the same plane with its best fiction. I hope it will come about within the next ten or fifteen years in every large city where the literary prose drama will be welcomed and produced."

Mr. Garland said that the day was coming when the short play of real merit would be more in demand than the conventional drama of several acts. One-act plays, like short stories, if of real literary merit, would be produced oftener, he said.

Replying to the author's criticism, Mr. Thomas said that he intended to go out to Chicago with a compromise to offer, something that would not be "pure drama," perhaps, or of the worst kind, but it would take its place somewhere along the way where so many good things are.

Mrs. Wiggin suggested that when the great American drama did arrive Mrs. Fiske should be the actress to play the leading part.

"She will not be too old then," said Mrs. Wiggin. "She is just as young to-day as she was when I, rather young myself, went without a new hat in order to see her play three times in succession."

Mr. Presbrey placed the guest of honor at the top notch of fame among the women on the American stage. He said she had always patronized unselfishly the young American dramatists, and inspired and encouraged them. She had done more for the uplift of the stage and the theatrical profession than any other actress.

Before introducing Elsie Ferguson, Helen Ware, Dr. Leipziger, Edward Sheldon, and others. Mr. Thomas read a telegram of regret from Charles Klein, now on the *Olympic* bound for foreign shores.

Among those at the tables were Mr. and Mrs. Rupert Hughes, Walter Damrosch, George Broadhurst, Mr. and Mrs. Channing Pollock, Mr. and Mrs. Preston Gibson, Mrs. Rida Johnson Young, Edward Sheldon, Eugene V. Presbrey, John Luther Long, Mr. and Mrs. Augustus Thomas, Lee Wilson Dodd, Mr. and Mrs. Porter Emerson Browne, Mr. and Mrs. Joseph Brooks, Mrs. C. A. Doremus, William H. Crane, Mr. and Mrs. J. L. C. Clarke, Mr. and Mrs. Manuel Rionda, Mr. and Mrs. Henry B. Harris, Elsie Ferguson, Helen Ware, Muriel Starr, George Bronson Howard, Max Pam, William J. Clarke, Hamlin Garland, Mrs. Kate Douglas Wiggin, Mr. and Mrs. Harry Dael Parker,, Mrs. Alice Harriman, Charlotte E. Welles, Harry Erskine Smith, Mrs. Mary Rider, Frank Howe, Jr., Mr. and Mrs. Elmer Grandin, Mr. and Mrs. Walter Vincent, Mr. and Mrs. Henry Tyrell, Mr. and Mrs. Manuel Klein, Mr. and Mrs. Philip Klein, Mr. and Mrs. Richard A. Purdy, Mr. and Mrs. Arnold Brunner, Harry P. Mawson, Mr. and Mrs. J. Lawrence Grant, Mrs. Virginia Frane Church, Dr. and Mrs. Leipziger, D. P. Bennett, and Harrison Grey Fiske.

DISCUSSION ON STAGE CHILDREN.

The League for Political Education met at the Hudson Theatre on Dec. 5 to listen to a discussion concerning the stage child, in which the participants were Agnes Repplier and Augustus Thomas for the children and Jane Addams and Owen R. Lovejoy against them. Miss Repplier argued from the point that many entirely harmless plays would be eliminated by the elimination of juvenile actors, among them The Winter's Tale, Midsummer Night's Dream, The Blue Bird, and Uncle Tom's Cabin.

Miss Addams replied that The Blue Bird was done with satisfactory effects in Boston by children over fourteen. She objected to children on the stage, because it is not designed for education in its present condition.

Mr. Thomas, though reconciled to the permanent shelving of Uncle Tom's Cabin, said the barring of the child from the stage would mean the disappearance of many of our best plays. In New York city, he said, there are only about eighty positions for children to fill, and that the successful applicant for each one was as eager for it as an applicant for a scholarship at Oxford.

Mr. Lovejoy, admitting the occasional value of children on the stage, declared that about 95 per cent. of them should be eliminated for their own good and for the good of the theatre. To his mind the proper place for children is at home.

ATTACHES BOX-OFFICE RECEIPTS.

Margaret Anglin, closing a week's engagement at the Colonial Theatre, Cleveland, attached the box-office receipts at that theatre Saturday night as a result of a dispute between herself and Liebler and Company. This was done in order to collect a debt standing since last season, according to Louis Nethersole, her present representative. There was an agreement between her and the firm that the matter would be settled before Saturday night, and not receiving an answer to her telegrams and letters, she placed the matter in the hands of her attorney.

SCHUMANN-HEINK IN OPERA.

Arrangements have been completed by the Quinlan Musical Agency for Madame Schumann-Heink to sing a limited number of special operatic performances with the Chicago-Philadelphia Opera company during the Chicago season, the first to take place on Dec. 20 and the second on Jan. 10. She will be heard in the roles of Fricka in Die Walküre and Azucena in Il Trovatore. Madame Schumann-Heink has just received a special invitation from Frau Cosima Wagner to participate in the Wagner Festival to be given in Bayreuth next Summer.

FIRE AT LUNA PARK.

A fire which started in the Alhambra restaurant, Luna Park, Coney Island, Monday afternoon at 3 o'clock, was under control within an hour and a half, after doing damage estimated by Fred Thompson, proprietor of the park, at $150,000, practically none of which was covered by insurance. Seven of the park attractions were completely destroyed. The cause of the fire is unknown. But for a combination of favorable circumstances Luna Park and the surrounding amusement places would have been wiped out in a conflagration like the Dreamland fire last Spring. Absence of wind, prompt action by the Fire Department and the fireproof sheathing of the buildings combined to confine the blaze to an area of not more than half an acre.

Frederic Thompson was in his apartments in the Algonquin, in West Forty-fourth Street, discussing coming productions with two of his managers, when the telephone bell rang. "Luna Park is on fire!" His automobile was at the door and into this the three piled. Thirty-five minutes later they were at the entrance to Luna Park. The run, he said, was a record one.

MACDOWELL CLUB FESTIVAL.

The Christmas festival of the MacDowell Club, to be held at the Waldorf-Astoria on Dec. 19, will consist of a blank verse play called Amor Victis, and episodes from Shakespearean plays. The cast for Amor Victis, which is by Frank Harold, includes William Raymond, Grace Elliston, Katherine Kaelred, and Mrs. Albert Clayburg. Among the numerous participants in the Shakespearean episodes are Kathryn Kidder, Ruth St. Denis, Mrs. Ethel Watts Mumford Grant, Mrs. Oliver Herford, Mrs. Ernest Thompson Seton, Mrs. Ben Ali Haggin, and Ben Greet. John W. Alexander has charge of the costuming and the MacDowell Club furnishes music. Proceeds are for new club rooms.

BILLS OF THE IRISH PLAYERS.

This week's offering by the Abbey Players are: Mixed Marriage, by St. John G. Ervine, and The Workhouse Ward, by Lady Gregory, the first half of the week; The Rising of the Moon, by Lady Gregory; Birthright, by T. C. Murray, and The Jackdaw, by Lady Gregory on Thursday evening and Saturday matinee; The Shadow of the Glen, by J. M. Synge; Blanco Posnet, by George Bernard Shaw, and Hyacinth Halvey, by Lady Gregory, on Friday and Saturday evenings.

WARD VERSUS KLAW.

Marc Klaw filed on Monday in the United States Circuit Court his answer to the suit brought against him by Fanny Ward Lewis for breach of contract. He admits that on April 27, 1909, he signed a contract, but this was by mutual consent afterward destroyed, thus relieving him of all obligations. In asking for the dismissal of the writ, Klaw maintains that at any time since the plantiff could have secured a contract as good as that which was canceled.

CHINESE WOMEN IN A PLAY.

The first company of Chinese women players to appear in America gave a little Chinese-American play in the assembly hall of the Young Woman's Christian Association, 7 East Fifteenth Street, Monday afternoon. Afterward tea was served in little Chinese handleless cups, which the spectators were told they could take home as souvenirs. The performance was for the benefit of the women in China who have been suffering from the double burden of famine and war.

THE AUSTRALIAN THEATRE

(Continued from page 5.)

Kalgoodie is most interesting, and all the inhabitants are most eager to show off their environment. An American who stays long enough to get over his homesickness always looks forward to returning some day.

Theatrical life in Australia seems to tend towards matrimony, for only one or two women of my entire company were unmarried. The husbands, wives, and children lend to the theatre a most kindly, domestic air, in which they sociably included me. The audience frequently expressed its friendliness in flowers and dainty gifts, which are handed across the footlights. The gallery gods treated me well for the most part, although an occasional laugh or remark would upset a moment of suspense or deep feeling. That is one of the bugbears for the traveling player in Australia. George Ade should hear some of their slang; it is almost as picturesque as his own.

For amusement, one can always get into the country for walking, riding, or driving; and all sorts of out-door sports, like tennis and golf, are possible. Although a visitor gets all the invitations to teas, balls and other similar dissipations that she can attend to, she never has the after theatre supper at the café to worry about, for evening restaurant life simply does not exist. Hotels are either American plan or French table d'hôte, and they close early—ten o'clock in New Zealand, eleven in Sydney, and half past eleven in Melbourne. The gilded youth of Australia would find little to subsist on.

The best hotels charge from four to six guineas for a room, but this never includes a private bath, although a private sitting room is sometimes obtainable. As the Summers are hot and the Winters never very cold, houses are lightly constructed and have no heating apparatus like ours. Consequently one should take care to get a room with a fireplace. The traveler has to get along without running water and clothes closets, and frequently without keys as doors are rarely locked! One soon becomes acclimated to this custom, and to the French windows opening on a balcony. Moreover, the balcony is pleasant in day time. Usually, however, I found more comfort in Sydney and Melbourne by living at a private boarding house.

Australians have quite an array of meals. Early morning tea is brought to your room at seven o'clock, unless you give contrary orders; breakfast comes between half past eight and half past nine; morning tea at eleven; then luncheon, afternoon tea, dinner, and supper. Always, you notice, tea is the beverage, and the wise ones never order coffee. It is related that a maid once brought a cup of coffee to an American guest, pleasantly remarking, "Good morning, sir; it look's like rain." "Yes," replied he, sniffing, "but it has a faint odor of coffee."

The American also misses ice, which sometimes is unobtainable in hotels. Tips, though to more individuals, are not so large. In New Zealand, unless you are living at a hotel, there is no passing the porter after ten o'clock, because it is against the law. A guest must ring for admission. Service bells in the rooms are as scarce as electric lights. The traveling actor, however, can without hardship get along without many luxuries that in America are considered necessities, particularly because in so doing he cuts down expenses about one third. The pleasures of Australian existence are so many—as my two years on that continent taught me—that the visitor soon forgets what may sound uncomfortable in the genial hospitality that surrounds him on every hand.

Katherine Grey

AUGUSTUS THOMAS AT LOTOS CLUB.

On Dec. 7 the Lotos Club entertained Augustus Thomas at a dinner, for which two hundred and sixty persons were present in the West Fifty-seventh Street clubhouse. President Frank R. Lawrence presided, introducing the speakers, who included Oswald G. Villard, Rev. Dr. Henry van Dyke, W. H. McElroy, and Mr. Thomas. Dr. van Dyke was allowed to speak first so he might catch the ten o'clock train "back to his cabbage patch" in New Jersey. He expressed his admiration for the chief guest of the evening, which was echoed by a letter from Dr. Lyman Abbott. Mr. Villard complained that modern newspapers deal too exclusively in topics of transient interest, and are not recording permanent history.

Augustus Thomas in his most delightful manner told several anecdotes of the late Frederic Remington, adding a few remarks about the theatre: "So far as the theatregoing public can adjust the theatre, three ways lie open—to control the theatre, to direct the theatre or to suppress the theatre. The last is bad because suppression of bad plays will only attract the public to them, the second is difficult and the first is the only successful way. Control of the theatre can be done by supporting plays which work for good, which have a message to give and something to teach."

Among others at the guests' table were P. Francis Murphy, Rollo Ogden, Otis Skinner, W. H. McElroy, Robert H. Davis, Otto H. Kahn, Paul D. Cravath, George C. Tyler, Charles W. Price, and the Rev. Ernest M. Stires. A place had been reserved for Sir Gilbert Parker, but at the last moment he was unable to attend.

One of the novelties of the menu was the naming of each dish for one of Mr. Thomas's plays.

CHILDREN'S CHRISTMAS FESTIVAL CHANGED

The date of the Stage Children's Christmas Festival has been changed from Dec. 31 to Dec. 24, at the Criterion Theatre. The Ladies' Committee met recently in the committee rooms at the New York Theatre to make arrangements in regard to collections. Elsie Ferguson, Grace Filkins, Julia Dean, Amelia Bingham, Ada Paterson, Mrs. Hugh Ford, Kenyon Bishop, Mrs. Ruth Litt, Selene Johnson, Mrs. Lottie Abeles, Mabel Norton, Nellie Revelle, Esther Lyon, Minnette Barrett, Mary Janis, Miss Pinckham, Sophie Irene Loeb, and Leone Ross are the committee.

The children are now rehearsing daily in the committee rooms. There will be a sketch by Augustus Thomas, one by Kate Douglas Wiggin and one by Catherine Chisolm Cushing; also a musical review. The star part in Mr. Thomas's sketch will be played by little Allerine Morrison. Hazel Dudley will dance, Sidney Rey Melvin will be master of ceremonies, Percy Hilton will appear, Jesse Spitzer will sing, and many diminutive stars in the business will be on the programme.

IRISH PLAYERS AT THE COLLEGES.

Having received a number of inquiries from various universities and colleges whether it would be possible to arrange performances by the Irish Players in cities where these institutions are located, Liebler and Company have decided to devote the last week of the American tour of that organization to a series of engagements in six college towns located in the States of Ohio, Indiana, Illinois and Michigan. Most of these performances will be given at the invitation and under the auspices of the universities themselves. The week preceding this jaunt through the seats of learning in the Middle West, Lady Gregory will make the same trip, delivering lectures on the origin and object of the movement that produced the Irish Players, and the achievements of the company since its organization. Later Lady Gregory will cover the same ground once more, in charge of her proteges, presenting, in the main, bills made up of the shorter plays of Synge, Yeats and herself.

CRANE TO REVIVE OLD SUCCESSES.

William H. Crane will not interrupt the run of The Senator Keeps House at the Garrick, but will carry out his original intention of reviving his old plays at a series of matinees. On Jan. 12 he will revive Martha Morton's comedy, A Fool of Fortune, and on alternate weeks thereafter His Wife's Father, On Probation, The Senator, A Virginia Courtship, and, possibly, Bronson Howard's The Henrietta.

NEW YEAR'S EVE AT PLAYHOUSE.

The fact that New Year's Eve this season falls on a Sunday has suggested to William A. Brady the advisability of giving a special performance of Bought and Paid For that evening at the Playhouse. For this occasion no tickets will be sold, and the affair will be conducted by invitation and subscription. This is the second Sunday evening performance at Mr. Brady's theatre.

JERSEY CITY WANTS SUNDAY SHOWS.

The Jersey City Board of Aldermen has introduced an ordinance making it lawful for proprietors, lessees and managers of licensed theatres and moving picture houses to give theatrical performances of moving pictures, monologues and vocal and instrumental music on Sundays.

☞ Katherine Rober, at liberty. Address MIRROR.

THE AMERICAN PLAYWRIGHT.

W. T. Price, who long has been noted as an expert in the technique of the drama, on Jan. 15 will issue the first number of a monthly review to be known as *The American Playwright*. Mr. Price is the author of "The Technique of the Drama," published by Brentano some years ago, and he founded the American School of Playwriting in 1901, under the encouragement and good will of the leading managers of New York. His "Analysis of Play Construction and Dramatic Principle," published in the Autumn of 1898, was at once accepted as the most expert and exhaustive publication on the subject ever seen in any language. Surely Mr. Price is admirably equipped to conduct a magazine dealing with all the subjects related to the writing of plays. His *The American Playwright* will give such full information as is desired and needed by students of the drama. It will be a complete record of plays produced in New York and of all published plays and books and articles worth the while relating to the technical side of the stage. Its reviews of current plays will be analytical, directed at their causes of failure or success. Its various departments will be designed to help, in a practical way, those who accept playwriting as an art. It will aim to gain the confidence, respect and co-operation of all who love truth, who realize the responsibilities of authorship and production, and who abhor sordidness, whether in private or professional life. In its special character it will be unlike any other periodical that has to do with the stage, Mr. Price declares.

ANTI-VIVISECTION BENEFIT.

The benefit given last Friday afternoon for the New York Anti-Vivisection Society, at Wallack's, was arranged by George Arliss, and the theatre was loaned by Charles Burnham. More than a thousand people attended. Mr. Arliss played the principal role in The Ghost of Jerry Bundler, a one-act sketch by W. W. Jacobs and Charles Rock. He was assisted by Harry Sanford, Alexander Calvert, Herbert Budd, Guy Cunningham, St. Clair Bayfield, and Douglass Ross.

Lewis Waller acted the one-part playlet by Henry Hamilton, entitled Fortune's Pool, and was accorded a great welcome. Thomas A. Wise did A Chip of the Old Block, by Byron Ongley, assisted by Emmet Whitney, George Spelvin, W. H. St. James, and Charles Johnson. George Cohan and chorus did part of The Little Millionaire; Raymond Hitchcock, Clifton Crawford, and Ina Claire did single acts; Beatrice Herford gave her recitations, and Hudson Maxim, inventor of the Maxim silencer and poet, spoke on poetry.

APPEAL FROM MRS. DAVID EDWIN.

Mrs. David Edwin, widow of the late David Edwin, is in New York in straitened circumstances. Mr. Edwin, formerly known as David Conger, died on Feb. 16 of this year, while playing an engagement with Margaret Illington at the Royal Alexandra Theatre, Toronto, Ont. Mrs. Edwin wishes to announce to the friends of Mr. Edwin and herself, and to others in the profession who may be interested, that an open-face Elgin gold watch, the property of her late husband, will be raffled in an effort to enable her to become self-supporting, as she is a cripple; also that she will dispose of a few articles of wardrobe, a list of which with measurements will be found on the bulletin board of the Actors' Society. Tickets for the raffle of the watch are placed at 50 cents each. Applications for them will be gratefully received. Address Mrs. David Edwin, 154 West Eighty-fourth Street, care Dykeman, New York city.

RUPERT HUGHES'S HOME BURNED.

Fire started in the country house of Rupert Hughes, the novelist and playwright, at Bedford Hills, in northern Westchester County, about midnight, Dec. 3. The occupants had to flee for safety. The fire spread with great rapidity. Mr. and Mrs. Hughes and the servants gathered up all their jewelry and some personal effects and were able to leave by the front door. They spent the night with friends. The Bedford Hills fire company dragged their apparatus half a mile through the snow, but could do little except to carry out the silver plate, several valuable paintings, rugs and costly bric-a-brac. The house was destroyed. The loss is about $75,000. It is believed the fire originated in a defective flue. Mr. Hughes purchased the country place only a few months ago.

RETURNS TO THE STAGE.

Emma Finkel, once a front rank actress on the Yiddish stage, has returned to the stage after an absence of seven years. In a quarrel with her husband at that time she was shot, and her lower limbs were paralyzed. After an operation and treatment at the Hospital for Deformities and Joint Diseases at 1919 Madison Avenue, she has been restored to complete health.

LACKAYE TO TRY THE BIJOU.

It is announced that Wilton Lackaye will try his hand at the "black horse" Bijou Theatre with The Stranger, in which he had a run in Chicago last season. The date is fixed for Dec. 21. If the pall lifts, he will make his company into a Stock organization.

HIPPODROME CHRISTMAS FUND.

At the Hippodrome on next Sunday a performance is to be given, under the auspices of the *New York American* and *Evening Journal* and the Shuberts, for the benefit of the Christmas fund. As thirty-eight features are at the command of Arthur Voegtlin, who has charge of the programme, the performance will run for three hours. The Durbar, from the regular Hippodrome entertainment, will open the benefit, with a background composed of the choruses from The Never Homes, Little Boy Blue, Vera Violetta, The Three Romeos and the Hippodrome. Georgia Caine and three principals from The Three Romeos will sing "Looking for a Girl Like You"; Clifton Crawford and Ina Claire, from The Quaker Girl, will give "The Dancing Lesson," and a quartette, consisting of Frank Morrell, Harry Sylvester, George Jones, and Aubrey Pringle, will give some of their old favorites. Other numbers will be announced later.

CRYSTAL PALACE ENDOWED.

Owing to the enormous expenses of running the famous Crystal Palace, in London, one company after another has brought bankruptcy on itself by attempting to convert it into a paying institution. Last year the present directors decided to tear down the structure and sell the ground on which it stands, but public sentiment has succeeded in raising a subscription fund of a million dollars for the maintenance of the building. Lord Plymouth, the owner of alabaster mines in Wales, contributed $800,000 of this sum.

LILLIAN RUSSELL TO HAVE $25,000 HOME.

Lillian Russell bought for $20,000 the property on the northeast corner of Seventy-seventh Street and First Avenue, Bay Ridge. She will build a new dwelling to cost $25,000. The house on the site, now being torn down, was occupied by Miss Russell seven years ago.

FOUR GENERATIONS OF AN ACTOR

Ernest Truex, who is playing the "milk-fed" husband in Over Night in Chicago, is the proud father of a month old boy. The baby was born in Boston, and made the trip to Chicago when but two weeks old. Its name is Philip Truex, called after Philip Bartholomae, author of Over Night. The child has a grandfather, James Truex, aged forty-nine, and a great-grandfather, Jonathan Truex, aged seventy-four.

A DRAMA LEAGUE IN BROOKLYN.

Steps are being taken by the Brooklyn Institute to form a Drama League in that city along the lines of such organizations in other cities. The Brooklyn *Eagle*, in its admirable dramatic department conducted by John W. Schmidt, enthusiastically endorses the Drama League idea, and even suggests that in a city of Brooklyn's size, an endowed theatre should be a future possibility.

MERCHANT OF VENICE DROPPED.

Rabbi Harry W. Ettelson appeared before the school board of Hartford last week, and convinced them that Shylock in Shakespeare's Merchant of Venice was prejudicial to the young mind against the Jewish race. The board dropped the play from the English course in the Hartford Public High School.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Nigger had a creditable production at the Academy of Music last week. Marie Curtis in the part of Jinny, Marrow's mammy, gave a fine performance, and a newcomer, Edward Nannery, who has a good record in melodrama, was forceful, and altogether excellent as the capitalist. Theodore Friebus and Priscilla Knowles acted the leading parts in their characteristic manner, and were not exactly types of first families. Kate Blanche as the mother deserves praise.

BIJOU.—The Bijou will reopen Dec. 21 with Wilton Lackaye in The Stranger. The star is planning to establish a stock company at that theatre to produce several new plays he has in view.

CRITERION THEATRE.—Passers-By will close its New York run on Dec. 30.

GRAND OPERA HOUSE.—Margaret Anglin in Green Stockings returned to the city Monday under her own management. The cast remains unchanged.

KNICKERBOCKER.—The Siren will close its run Saturday night. Kismet, with Otis Skinner and a notable cast opens Christmas night.

MANHATTAN OPERA HOUSE.—Marie Dressler in Tillie's Nightmare, with the company she rehearsed all by herself, is holding forth this week at Hammerstein's Opera House.

METROPOLIS.—Mistress Nell, the romantic play in five acts, by George Hazleton, was presented by the Cecil Spooner Stock company last week. Cecil Spooner as Nell Gwynne, Bowden Hall as King Charles II., Hal Clarendon as Duke of Buckingham, Gertrude Maitland as Duchess of Portsmouth, Rieca Scott as Moll, Howard Lang as Strings, and Philip Leigh as Jack Hart were all excellent. This week, Sherlock Holmes. Next week, The Girl from Texas.

NEW AMSTERDAM.—The Pink Lady closed Saturday night, after the longest continuous musical comedy run since The Merry Widow four years ago at the same theatre. The Pink Lady's record is 316 times, without a break.

PROSPECT.—Three Weeks, Elinor Glyn's portraval of painstaking passion held the boards last week, and Irene Timmons and the other members of the stock company loved among leopard skins. The acting was commendable. This week the players will come back to earth with The Crisis.

WOMAN'S.—Thomas McKean backed The Wife Decides with a grit that was admirable, if nothing else in the affair was. It finally succumbed last Monday night, but the flowers in the lobby wilted long before the backer's pocketbook did.

WEST END.—Excuse Me was played at the West End last week. James Lackaye, Queenie N. Day, and Louis Hendricks shared the honors of the evening, with Jacqueline Blaney, Geraldine O'Brien as Marjorie Newton was affected. This week, Cyril Scott in A Gentleman of Leisure.

WINTER GARDEN.—Mella Mars appeared Monday night in a series of songs. She was accompanied by her husband, Bela Lansky, the composer of her songs.

VARIETY HOUSES.

ALHAMBRA.—Four Mortons, W. C. Kelly, Stone and Kallas, Willard Simms and company, Wynn and Russon, Paul Le Croix, Linton and Lawrence, Welch, Mealey and Montrose, Ben Beyer and Brother.

BRONX.—Pauline, Belle Blanche, Bert Leslie and company, Bathing Girls, Cheyenne Days, Alexander and Scott, Green, McHendry and Dean, Carlin and Penn, Pollard.

BUSHWICK.—Bayes and Norworth, Gracie Emmett and company, Conroy and Le Maire, Alda Overton Walker and company, Edwards, Ryan and Tierney, Armita and Burke, Delmore and Oneida.

COLONIAL.—Lillian Russell, Kate Elinore and Sam Williams, Homer Lind and company, Raymond and Caverly, Carlton, Three Keatons, Ward Brothers, Abdallahs, Sprague and McNeece.

FIFTH AVENUE.—John C. Rice and Sally Cohen, Doolin and McCool, The Leading Lady, Bison City Four, Charles Ahearn Troupe, Finnegan and Edwards, Charlotte Ravenscroft, the Stanleys.

HAMMERSTEIN'S.—George Primrose, Lillian Shaw, Laddie Cliff, Night in a Turkish Bath, James Thornton, Gallagher and Shean, The Bandit, Six Musical Spillers, Louis Stone, the Ballots, Charles Klass.

ORPHEUM.—Eva Tanguay, Ninety and Nine, Hoey and Lee, Tomale Quartette, Bambo Girls, Davenports, Kitamura Japs.

CURRENT AMUSEMENTS.

Week ending Dec. 16.

ACADEMY OF MUSIC—Stock co. in The Two Orphans—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—6th week—43 to 50 times.
BELASCO—David Warfield in The Return of Peter Grimm—9th week—65 to 72 times.
BROADWAY—The Never Homes—11th week—79 to 86 times.
BRONX—Vaudeville.
CASINO—Peggy—2d week—4 to 11 times.
CENTURY—The Garden of Allah—8th week—61 to 68 times.
COLONIAL—Vaudeville.
COLUMBIA—Painting the Town (Burlesque).
COMEDY—Bunty Pulls the Strings—10th week—80 to 85 times.
DALY'S—Margaret Illington in Kindling—3d week—8 to 15 times.
EMPIRE—Ethel Barrymore in The Witness for the Defense—3d week—9 to 16 times.
FULTON—William Collier in Take My Advice—3d week—18 to 24 times.
GAIETY—Elsie Ferguson in The First Lady in the Land—3d week—9 to 16 times.
GARRICK—William H. Crane in The Senator Keeps House—3d week—16 to 23 times.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—12th week—80 to 86 times.
GLOBE—The Three Romeos—8th week—34 to 41 times.
GRAND OPERA HOUSE—Margaret Anglin in Green Stockings—31 times, plus 2 times.
HARRIS—Elsie Ethel in Maggie Pepper—10th week—110 to 120 times.
HERALD SQUARE—Grace La Rue in Betsy—1st week—1 to 8 times.
HIPPODROME—Around the World—18th week.
HUDSON—Helen Ware in The Price—7th week—48 to 55 times.
HURTIG AND SEAMON'S—Vanity Fair Burlesquers.
IRVING PLACE*—Talfus—1st week—1 to 7 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Siren—16th week—110 to 116 times.
LIBERTY—Justin and William Farnum in The Littlest Rebel—8th week—33 to 40 times.
LYCEUM—Miss Nazimova in The Marionettes—2d week—4 to 11 times.
LYRIC—Little Boy Blue—3d week—12 to 28 times.
MANHATTAN OPERA HOUSE—Marie Dressler in Tillie's Nightmare—201 times, plus 8 times.
MAXINE ELLIOTT'S—Irish Players in repertoire.
METROPOLIS—Cecil Spooner Stock co. in Sherlock Holmes—10 times.
METROPOLITAN—Grand Opera co. in repertory—5th week.
MINER'S BOWERY—Pace Makers Burlesquers.
MINER'S BRONX—Merry Maidens Burlesquers.
MINER'S EIGHTH AVENUE—Lady Buccaneers.
MURRAY HILL—Bowery Burlesquers.
NEW AMSTERDAM—Closed Dec. 9.
NEW YORK—Kitty Gordon in The Enchantress—9th week—57 to 64 times.
OLYMPIC—Behman Show.
PARK—The Quaker Girl—8th week—59 to 66 times.
PLAYHOUSE—Bought and Paid For—12th week—91 to 98 times.
PROSPECT—Stock co. in The Crisis—10 times.
REPUBLIC—The Woman—13th week—99 to 106 times.
THIRTY-NINTH STREET—The Million—8th week—58 to 65 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—12th week—100 to 107 times.
WEBER'S—Closed Dec. 4.
WEST END—Cyril Scott in A Gentleman of Leisure—77 times, plus 6 times.
WINTER GARDEN—Gaby Deslys in Vera Violetta—4th week.

* The Viennese Opera company terminated their engagement Dec. 6; Ina Higgenbotett was substituted for the balance of the week.

REFLECTIONS

Through an error by the correspondent from Reading, Pa., of the issue of THE MIRROR of Nov. 8 it was stated that the Ben Greet Players appeared there on Oct. 31, in Hamlet and other Shakespearean plays. Mr. Greet's company has not acted since Sept. 5, and will not do so except under his personal direction. He has been producing plays recently for Liebler and Company.

Kitty Gordon auctioned a doll for charity at the benefit bazaar for the Home for Blind Babies at the Waldorf-Astoria last Friday. The doll wore a dress sent by Mary Garden, stockings contributed by Hazel Dawn, shoes sent by Nellie McCoy, hat made by Elsie Ferguson and a cloak sent by Lillian Russell.

George Cohan has discontinued the mid-week matinees of The Little Millionaire at his theatre until after the holidays, when they will be resumed on Fridays instead of Wednesdays. This is done in order to give him more time to work on the play he is preparing for Douglas Fairbanks.

Ethan Allen Lake, who has been with the management of the Fulton Theatre in Brooklyn for some years, was quietly married to Margaret G. Wehman, daughter of the late Henry J. Wehman, a prosperous publisher on Park Row, Manhattan, on the morning of Nov. 28, in the reception room of the Hotel Ormonde, Brooklyn, by the Hon. Judge Voorhis. For the past nine years, under the name of Ethan Allen, the bridegroom has appeared in many sketches, operas and comedies. He comes from Syracuse, N. Y. Mrs. Lake is not in the profession.

Klaw and Erlanger will give a concert Friday evening at the New Amsterdam Theatre, when the new pipe organ just installed will be tried for the first time. Among the artists who will furnish the programme will be Shanna Cumming, soprano; Rosa Linde, contralto; Paul Dufault, tenor; Gardner Lamson, bass-baritone, and Charles Gilbert Spross, organist.

A reception was given to Mella Mars and her husband, Bela Lasky, at the Hotel Knickerbocker last Thursday afternoon. Many prominent people in theatrical life were present. Madame Mars was heard in a programme of songs, accompanied on the piano by her husband.

The condition of Percival Pollard, the critic and author, who is seriously ill at St. Luke's Hospital in Baltimore, remains grave. Mr. Pollard has a severe attack of neuritis which has affected the nerves of the brain. He was taken ill in Connecticut and at his own request carried to Baltimore for treatment.

The Gormand Ford company, now playing through Colorado, celebrated its eleventh anniversary Thanksgiving night in Ogden, Utah. Those present were: Harry Gormand, John Shaw, Charles Flake, Arthur Fletcher, Fred Lyeons, Leonard Dickinson, Harold Charleston, Charles Clynes, Mildred Ford, Florence Davenport, Thais Dingman, Cora Charleston, Rica Meyers, and Virginia Stockman.

Miss Katrina Geitzer, who will head the Russian ballet this season, arrived on the *New York* Sunday.

Maclyn Arbuckle will present a new playlet in vaudeville on Christmas day at Chase's Theatre, Washington. It is called The Reform Candidate, by Mr. Arbuckle and Edgar A. Guest, a Detroit newspaper man.

Lee Shubert and the members of the Winter Garden company gave a beefsteak party for William A. Brady on the stage at 11.30 Sunday night in recognition of his services in the staging of the performance now being given there. A loving cup was presented to him.

The principals of Little Boy Blue, headed by T. Daniel Frawley, general stage director for Henry W. Savage, and Gertrude Bryan, were guests of the management at a dinner given Sunday night at the Hotel Breslin.

Marie Dressler and Lew Fields have arranged for a special performance of Tillie's Nightmare at the Manhattan Opera House next Monday afternoon, Dec. 18, for the orphan, crippled and homeless children of New York.

The Opera Ball Company of New York, having a capital of $10,000, was incorporated with the Secretary of State Nov. 29 to carry on the business of theatrical proprietors and managers. The directors are F. J. Dunne, A. M. Wattenberg, H. S. Levy, 115 Broadway, New York city.

The Cy Whitaker Company, of New York city, having a capital of $1,000, has also been incorporated. The directors are Bertram Levy, James E. Kelly, and Fred W. Nellis, 450 Broadway, New York city.

A suit for $20,000 damages has been filed against Mildred Holland by Grace Hawthorne de Bantelys for breach of contract concerning the play, The Royal Divorce, which the plaintiff controlled.

Aphie James will enter vaudeville Dec. 18 in Holding a Husband, by Arthur Hopkins, who will manage her.

Though no lease has been signed, it is probable that the new theatre to be erected at the corner of Broadway and Forty-eighth Street by Harry H. Frazee will be given up to George Tyler for the Liebler and Company productions.

W. D. Stone, comedian of the Richard J. Jose Silver Threads company, suffered an attack of vertigo in New Castle, Pa., on Nov. 24, and was confined to the hospital till Dec. 3, when he rejoined the company in Baltimore. Mort Weinstein, musical director of the company, played the comedy role during Mr. Stone's indisposition.

Harry M. Price is in his fourteenth week with Gertrude Elliott's company playing in Rebellion. His wife, Madeline Diston, is taking vocal training in New York city.

The estate of Otto Ringling, who died last March, and who owned one-fifth of the interests in the Ringling Brothers circus, left an estate valued at $4459,242.32.

A concert company has been organized in Paris, Ky., consisting of Betsy Ray, pianist, a pupil of the Cincinnati Conservatory of Music; Lucille Price, violinist, a pupil of Jaques Sternberg, of Cincinnati; Ludwig Becker, of Chicago; Berdie Wollstein, soprano, a graduate of the Cincinnati College of Music.

CONSTANCE AND BIANCA ROBINSON

Bianca and Constance, pictured above, began their career at the age of five years, their first parts being those of the boy and girl in Old Limerick Town. Both have worked in popular stock companies, such as Poli's, Corse Payton's, Cecil Spooner's, and a number of others. They have appeared in about twenty-four plays, such as those of Prince Chap, Zaza, Little Lord Fauntleroy, Alias Jimmy Valentine, and Salomy Jane. They also played the boy and girl parts in Rip Van Winkle in a road production with George Ober, their latest engagement being with Charles Cherry.

AMATEUR NOTES.

The cast has been chosen and rehearsals are under way of the annual Fall play of the Harvard Dramatic Club, The Night Riders. As usual the play is by a student of the university, Edwin Carty Hauch, a second year man, and will be acted by N. B. Sturgis, R. C. Benchley, W. C. Woodward, and M. T. Quigg of Harvard, and Marjorie Smith and Louise Burley of Radcliffe.

The local talent of Sodus, N. Y., presented Mrs. Briggs of the Poultry Yard on Nov. 26. The cast included Mrs. Isabelle Nelson, Kenneth Brown, Carlyle Nelson, Dorothy Sutton, Faith West, Harold W. Tesill, Edwin Philo, Florence Dufloo, Margery Fuller, Mrs. J. I. Van Wyckhouse, and Bessie Emery. The comedy was in three acts and was produced as a travesty on Mrs. Wiggs of the Cabbage Patch. The play was directed by Mrs. Chauncey Fuller.

The Girl from Vineland was given in the Auditorium in Vineland, N. J., on Dec. 8, by pupils and graduates of the town High School. The words and music were the work of C. Winthrop Williams and Russell L. Browne, two graduates. Ruby Alvord sang the title-role.

The Dutch Company, the dramatic association of the alumni of the Central High School in Philadelphia, played The Golden Key on Dec. 8. It was written by Roscoe C. Schmidt and Le Roy Smith of the school graduates. Louis F. Schwartz and William C. Gerhard took the leading women's roles and were assisted by Robert Bolger, Thomas N. Dawson, Edwin E. Black, Harold S. Custer and others.

The Sciosophic Society of the University of Pennsylvania gave The Rivals in Houston Hall, Philadelphia, on Dec. 6. R. H. Ferris, S. I. Lang, H. B. Stone, G. B. Copeland, J. B. Brosius, and W. R. Ewing played the principal roles.

The sophomore class of Iowa State College presented a college play called The Freshman at the Ames Opera House, Ames, Ia., on the evening of Nov. 23. Among those who took part were Earle S. McKee, Ralph R. Hobson, Frederick Fenton, Harry F. Ritter, William M. Brennan, Aubrey J. Swift, Maurice M. Cochrane, Maisie Stephenson, Ruth McClintock, Mary Stanley, and Beth Pryor.

The First Regiment of Missouri presented the military play Ours at the Odeon, St. Louis, Dec. 5, 6 and 7, under direction of William H. Rose.

The Morse School of Expression, St. Louis, will present The New Lady Bantock Dec. 16, at Knights of Columbus Hall, under direction of Harry McClain, late of the Rose Stahl company.

The Bible class of the Church of the Good Shepherd, Scranton, Pa., gave the comedy of Ferguson of Troy at St. Luke's Parish House auditorium Nov. 28 to a large audience. All the parts were well sustained.

An elaborate entertainment entitled The Magic Ballads was offered at Albaugh's Theatre, Baltimore, Dec. 1 and 2, by local society folk, for the benefit of the Handicraft Club, and scored a most pronounced success. J. Alan Houghton, Howard Eager, George Gillet, Jr., Patterson Pendleton, Rossiter Scott, and Armah Rogers filled the male portion of the cast, and Ethel Lowndes, Mrs. Nicholas Penniman, Louise Gibson, Eloise Bond, and Margaret Carey scored distinct successes.

Dramatic activities at Ohio State University have been renewed with the announcement of the preliminary try-out for Strollers on Dec. 8. Although Strollers was organized twelve years ago, it has been on a permanent working basis only for the last three years, and through the efforts of the new president, Robert Kinkaid, and the Board of Directors, among whom are Prof. Lewis A. Cooper and Walter Sears, alumnus of the club and university trustees, it is soon to be incorporated under the State laws. Membership is based on a series of try-outs, to which all students of the University are eligible, the judges being men of theatrical prominence in Columbus. Pinero's The School Mistress was presented by the club last April at the Southern Theatre, and was later taken to Springfield, where it was given at the New Sun. The next play has not been chosen.

A Crazy Idea, translated from the German of Carl Laufs, by Maurice Hageman, was presented by the students of the Battle Creek, Mich., High School Nov. 27 and 28. Carlos C. Cole, public speaking instructor, supervised the production. The cast contained Lois Brown, Evelyn Musser, Phil Kelleher, Robert Abbott, Miles Bryant, Frank Baugher, Viola Newcommer, Carl Reid, Nellie Griffiths, Dorothy Decker, Mayo Zeigler, Fred Rainbow, Bertha Rothenberg, Harmon Hummel, George Cannon, June Mase, Frances Brower, Fred Sullivan, and Harold Barnes.

The United Minstrels of Glens Falls, N. Y., gave a performance at the Armory of Company K on Nov. 27. The setting represented a grill room, with a dozen young men seated at the tables.

The Spendthrift, a five-act drama, was played in the Third Ward School hall, Pittsburgh, Nov. 23, by the Royal Dramatic Club. The cast included J. H. Evans, Jr., John Westerman, George S. Hartley, John J. Gemperle, A. J. Neidenberger, C. J. Murtz, Jr., Anna Hochenstein, Estella C. Yeager, and John Buechel. M. C. Hock was director.

The College for Women's Dramatic Club of W. R. C., will present A Russian Revolution on Friday evening, Dec. 15, at the school gym. All parts will be played by girls and the following will appear: Emily Lamb, Maude Faethenheuer, Nancy Hanks, Matilda Spence, Margaret Lawrence, Julia Leavenworth, Myra Hills. The play is the work of Mrs. Burton Harrison and the girls have been coached by Miss K. O'Grady.

The adaptation of Jane Austen's Pride and Prejudice, by Clark F. Huse, was presented by society amateurs, coached by Edgar Norton, at the Plaza on the afternoon and evening of Dec. 8, for the benefit of the Union Settlement. The acting was much superior to the average amateur society performance. The cast was as follows: Mrs. Bennett, Carol Murray; Elizabeth, Emily Gilbert; Jane, Eleanor White; Lydia, Eleanor Lockwood; Kitty, Isabel Foote; Mary, Marjorie Sinclair; Caroline Bingley, Phyllis Moore; Georgia Bingley, Elizabeth Lloyd; Lady Lucas, Katharine Du Bois; Charlotte Lucas, Susan Colgate; Lady Katharine, Gertrude Pardee; Gabrielle de Bush, Marjorie Cleeland; Anne Darcy, Priscilla Lockwood; Jenale, the maid, Marta Zimmerman; Bingley, Elmer Baker; Darcy, Steffen Foote; Mr. Bennett, Eugene Carroll; Wickham, Ellis Leavenworth; Sir William Lucs, Manuel Johnson; Collins, Howard Peck. The Sir Roger de Coverley dance followed the play.

The Christmas trip of the Yale Dramatic Association will be the longest in the history of the organization. The trip will extend as far West as Indianapolis, Columbus and Chicago, and will last the entire vacation, the company not disbanding on Christmas Day, as has been the custom in former years. The play to be presented this year is Bernard Shaw's The Devil's Disciple.

Although the Irving Dramatic Society of Montreal was only formed a few weeks ago, rehearsals are already busily going forward. At present the society is giving its attention to part of The Bells and the farce Box and Cox. The first production will take place some time toward the close of the year. Box and Cox, although it is old, serves as an excellent medium for amateurs. In conjunction with the dream scene from The Bells, it will introduce the organization to Montreal. The society is being managed by Leslie H. Farmer and J. B. Brayley, the former being director and producer and the latter secretary. It is the ultimate ambition of the society to try for the Earl Grey dramatic trophy, which attracts many amateur companies.

Das Unglaenbige Thomas was acted in Jordan Hall, Boston, Dec. 8 by the Harvard Deutscher Verein. G. Priester as Doell, H. R. Habicht as Schimmel, G. D. Heincke, E. F. Lange, E. L. Hacker, Mrs. R. Nagel, Mrs. F. W. Stuart, and Elizabeth Stormer made up the cast. This is the fifteenth annual production of the verein.

Two hundred and sixty boys and girls took part in an entertainment in the auditorium of the Church of Our Lady of Lourdes, Spokane, Wash., Nov. 28. Dorothy, a musical play, was featured. Agnes Sullivan appeared in the name part.

RECORD OF DEATHS.

[illegible] B. Miller, sixty-eight years old, an actor of the old school, died at the Alexandria Hospital, Alexandria, on Dec. 6, after an illness of several weeks. His death was due to a complication of diseases. Mr. Miller came to Alexandria as the manager of a stock company now playing an engagement at a local theatre. Mr. Miller was born in Homer, N. Y. Mr. Miller had supported many of the leading actors in his earlier days, but about twelve years ago he retired from the boards, and had since been acting in a managerial capacity for various companies. He was a member of the Knights of Pythias.

C. D. Hinshaw, father of William Hinshaw, basso at the Metropolitan, died Dec. 9 in Chicago. He was a retired merchant and seventy-two years old. His death was the result of injuries received by a fall.

Mrs. Elizabeth Smith, mother of George Evans of the Honey Boy Minstrels, died in Streator, Ill., on Dec. 1. Mr. Evans was playing in Alton, Ill., at the time. Her husband died several years ago.

Henry B. Sawyer, father of Adelaide Thurston, died in Duluth, Minn., on Dec. 5. The funeral was held from his late home on Dec. 10.

Mrs. Nellie Burrelle died in New York on Dec. 1. She was widow of the founder of the Burrelle Clipping Bureau and the president of the company at the time of her death.

Eduardo Missiano, a singer at the Metropolitan Opera House and friend of Enrico Caruso, died at his home in New York, on Dec. 6, from heart failure. He was forty-two years old and had grown up with the famous tenor. He is said to have furnished the means by which Caruso was enabled to study. The Metropolitan star had charge of his funeral arrangements. He leaves a wife and children living in Naples.

Bert Belshart, stage-manager of Fulton Opera House, Lancaster, Pa., for thirty-five years, died of tumor on the brain Nov. 29, aged sixty.

John F. Robinson, one of Poli's stage directors, died in Waterbury, Conn., on Dec. 8.

James W. Lanning, who erected and owned the Auditorium Theatre, Burlington, N. J., one of the largest playhouses in New Jersey, died at his home in Trenton, N. J., on Nov. 30, after a prolonged illness. Gangrene diabetes was the direct cause of his death. He was at one time on the capitol city school board and later was a Democratic member of the State Legislature. Mr. Lanning was born in Trenton, June 29, 1855. He is survived by a widow and three sons, two of whom, Charles M., Le Roy and Grover C., now manage the Auditorium.

Mrs. Lydia Wickham, mother of Florence Wickham of the Metropolitan Opera, died on Dec. 8, in Beaver, Pa., while making an afternoon call. Her late husband was a judge of the Pennsylvania Superior Court.

May Alice Vara McGlenen, formerly a soprano on the light opera stage, died in Boston on Dec. 6. She was a well-known singer thirty years ago, when she was May Alice Vara. Upon her marriage in 1883 to Harry J. McGlenen, son of a one-time manager of the Boston Theatre, she retired from professional life.

H. F. Gjerstrom, formerly State Senator in Minnesota and a leader of Norwegians in the United States, died Dec. 3 in Minneapolis of heart disease, aged fifty. A daughter, Beatrice, is in Germany, singing in grand opera.

Carl Dorbecq, who was a pupil under Mendelssohn and had played before several of the crowned heads of Europe, died of old age at his home in Brooklyn on Dec. 4. Mr. Dorbecq was born in Ruttsburg, Germany, eighty-seven years ago.

George B. Dougherty, father of Grace George, actress, who in private life is Mrs. William A. Brady, died in the Brady home on Riverside Drive, New York, Dec. 4. He was sixty-nine years old. Miss George's theatrical company has been playing in the Adelphi Theatre, Philadelphia. She was sent for and was with her father when he died. The funeral was in the Church of the Ascension, 107th Street and Broadway, at ten o'clock Dec. 6.

Lafayette Heidell, actor and a man of several accomplishments, died in Rochester, N. Y., on Dec. 6. Spinal meningitis, resulting from a fall six weeks ago, was the cause of his death. He was born in Utica, in 1849 and made his stage debut in Rochester. He appeared for a while with McAvoy's Minstrels, and retired from theatrical life twenty years ago, to open a cafe in Rochester. He was well known for his reciting readings of the work of James Whitcomb Riley. He was a Mason, an Elk, and a member of the Lamb's club in New York city. De Wolf Hopper, Eugene Cowles, Denman Thompson, Henry Dixey and Henry Davenport were among his closest friends.

Maud E. Darcy, aged thirty-three, died in Philadelphia on Dec. 6 of acute paralysis. She was a native of Rochester, and went on the stage at six. She played little Eva in Uncle Tom's Cabin with R. O. Reeves for six seasons. Later she appeared with George A. Baker's Opera company, the Wilbur Opera company and the Hentz Nantly company. She leaves a mother and three brothers.

Captain William Sands, who died at Auburndale, Fla., on Nov. 19, was born in Rochester, N. Y., on Apr. 18, 1845. As an actor, he appeared with Edwin Booth, Mary Anderson, Charlotte Cushman, and others. As a printer, he served on the Columbus, O., Herald, with Artemus Ward. Since 1899 he had been postmaster at Auburndale. He is survived by his widow, who was Martha J. Hart before their marriage on Nov. 2, 1878; and by his sister, Joseph Hart is his nephew.

George Sanger, the famous circus showman, known as "Lord Sanger," was murdered on the night of Nov. 28 by a crazed farm hand at his home at East Finchley, London. The murderer later committed suicide by throwing himself beneath an express train. Sanger sold his show to P. T. Barnum in 1874. He was eighty-five years old.

Frank Hall, an old-time theatrical employee, died in Seattle on Nov. 26.

Westropp Saunders, stage manager for Blanche Bates's Nobody's Widow company, died Nov. 29 in Philadelphia after a few days' illness of pneumonia, which he contracted during the engagement of the company at the Garrick Theatre in that city. Saunders has been associated with several of Belasco's productions, and is best remembered by his interpretation of the colored servant, Peter, in support of Miss Bates's present play.

PLAYS AND PLAYERS IN BOSTON

The Hub Has Felt No Ante-Holiday Dullness—Many Attractions Running Successfully—Benton's Gossip of the Theatres.

(Special to The Mirror.)

BOSTON, Dec. 12.—Boston has not yet appreciated the dull season that ordinarily comes just before Christmas. At the Colonial, The Pink Lady opened to a house which was quite the largest of the season. The piece made a vast pronounced hit with all the original cast, and Frank Lalor, Fred Wright, jr., Hazel Dawn and all the rest united in a performance that pleased the Colonial taste even more than The Arcadians of a year ago.

It was a change of bill at the Tremont this week, but a repetition of a popular favorite, Ralph Hene closed his year in Boston last Spring, at a time when Doctor De Luxe was still in its big patronage, and it started off in the same fashion upon its return to another house. The engagement is for a fortnight.

John Craig's Stock co. at the Castle Square, makes a change of bill this week, reviving Are You a Mason? but doing this so as to make the reutree of Donald Meek, who has always been one of the popular light comedians here. Henrietta McDannel also comes back in this revival.

Madame Simone is in the second and last week of her stay at the Plymouth, and a wise change of play was made in substituting The Thief for The Whirlwind. Boston always liked The Thief from its notable production by the late Kyrle Bellew, but it was unfortunate in its heroines, for in a single engagement, four different actresses tried the character, consequently it gave Madame Simone a chance to show how it should be played.

At the Back Bay Opera House, a week largely devoted to old favorites was started with Carmen, which had the same cast that gave it for the first matinee of the season. The first really big occasion of the year comes later in the week, when Tetrazzini solus the Boston forces for a single performance of Lucia, which will be followed a little later in the season by one of Mignon. Thais will finish up the week.

A Little Outcast is a new bill at the Grand Opera House.

Charles Cherry has certainly made good as a star at the Hollis Street with The Seven Sisters, and business has been increasing steadily ever since the opening performance. Jean Murdock is a delightful foil for him.

This is the last week of the engagement of Ben-Hur at the Boston, where business has kept up to the top mark ever since the revival was made here.

This is also the last week of the already extended engagement of The Blue Bird at the Shubert, where the symbolical play continues to do well in every sense.

There is no limit in announcement for Everywoman at the Majestic although it is known that Baby Mine will be the next attraction whenever a change is necessary.

The Park, too, finds no change of bill necessary, for Get-Rich-Quick Wallingford, which is now in the twelfth week of its stay in Boston.

Mutt and Jeff also holds the fort for an indefinite period at the Globe.

Keith's has a return of the old-time variety bill which was so popular a few weeks ago. Among its leaders are Mrs. Annie Yearns, Maggie Cline, Lottie Gilson, Gus Williams, Ward and Curran, Mr. and Mrs. Harry Thorne, Fox and Ward, and Allen and Clarke.

The National heads its bill with Bud Fisher, the artist, as well as Louise Agnese and her newly imported Irish dancers; Monroe and Mack, Lola Milton, Burt Melrose, Leona Gordon and Kinley and Gere, and Delaney.

The burlesquers at the Gaiety are the Dreamland and Dave Marion, for the second Boston engagement of the season.

At the Harvard Atheneum the visitors are the Moulin Rouge Burlesquers, with the house olio headed by Speigel and Dunn, Ralston and Son, and Valvino and Lamore.

The Midnight Maidens are the newcomers for the smoking concerts at Waldron's Casino for the week.

Thomas Ryan and his co. head the bill at the Bowdoin Square with the Swedish Harmoni Society, Weston Sisters, the Sharplevs, the Harts, Nellie Moran, and Stewart and Hill.

To open the week at the Orpheum are the Bell Boy Trio, Nelson Waring, Schroder and Chappelle, Conboy and Wayne, Bert Shepard and Robin.

At Loew's other house, the South End, the bill includes The Bohemian Four, Girard and Gardiner, Merkle, and Morris and Beasley.

Austin and Stone's bill this week includes Cassie French and her Florodora Girls, the Morrisons, Sadie O'Neil, Annie West, Flynn, Tenney and Campbell.

There will be no departure from the Coronation pictures, and Tremont Temple will be occupied indefinitely so long as there are no lectures or concerts to interfere.

A novelty at the Scenic Temple and the Joliette last week and seen at the Bijou Dream was a moving picture in aid of the crusade against tuberculosis.

There was quite a ceremonial at Radcliffe College last week when John Craig went out to Cambridge and made a presentation of the prize in the competition open to students at Harvard and Radcliffe. President Briggs presided, and after Mr. Craig had given the purse of $250 to Elizabeth Apthorp McFadden for The Product of the Mill, the young lady made an appropriate response. After the exercises President Briggs and Dean Coes entertained the members of the faculty and the players of the Castle Square at luncheon. The prize winning play will be given its production at the Castle Square after Christmas.

There will be another Radcliffe dramatist soon before the public, for B. F. Keith is going to produce a one-act piece called That Case of the Jamies, written by Florence J. Lewis.

Madame Simone was the guest of honor at a reception given by the Professional Women's Club at the Vendome last week.

Elsie Janis is going by auto from one city to another on the New England circuit this week, and she will run in from Salem, so as to attend the midweek matinee of The Seven Sisters at the Hollis as a compliment to Charles Cherry.

Not satisfied with revivals of Woman Against Woman and The Two Orphans, the Grand Opera House is going to have East Lynne.

Madame Simone gives a talk on "French Ideals and Methods of acting" at the Plymouth this afternoon before the Drama League of Boston.

Castles in Spain has been selected as the comic opera for the Tech show this season, and in addition to the two matinees here it will be taken to Providence, Northampton, and Malden.

Frances Ring had a diamond robbery, which gave her a bit of excitement last week. She had been to Lombardy Inn with a party of friends, and left her rings in the washroom. When the loss was discovered no trace could be found, and the actress was in hysterics. She advertised the loss, and the same night a North Shore woman advertised finding the property. The next day the rings were identified and returned.

John Craig is going to take his stock co. to a single experience with one-night stands. The house will be closed at the Castle Square for the rehearsals of The Wizard of Oz, the Christmas extravaganza, and thus he can take The End of the Bridge to Northampton for a single performance in the municipal theatre there for the Smith College girls, who want to see the work of the Radcliffe College dramatist. Philip H. Lavine, will have the novelty of being advance agent for this time only.

The Shuberts' all-star production of Patience is going to have its first hearing in Boston before it is given in New York, for it will follow the presentation of Pinafore by the same singers at the Shubert here, after the engagement of Sothern and Marlowe.

The Boston will be dark for the week before Christmas, after which The Trail of the Lonesome Pine comes.

Women swimmers were before the court last week, for Rose Pitonot brought suit to protect the title of "woman champion," which was being used by another girl swimmer from Boston in one of the vaudeville houses.

There was quite a flutter among the marine reporters last week when the Cunarder Franconie arrived with Louise Agnese and a half a score Irish girls came over to begin a vaudeville tour with their dances. One girl was so young that the immigration inspectors considered detaining her, but finally all were given the benefit of a pass.

Hotel Lenox celebrated its eleventh anniversary last week with a special dinner, and as the place is a sort of headquarters for the singers of the Back Bay Opera co., it was turned into a musical affair.

JAY BENTON.

KANSAS CITY.

The Engagement of Aborn's Opera Company —Louis Kimball and Grace Nile Pleased.

The Aborn English Grand Opera co. opened a week's engagement at the Shubert Dec. 3 to big business. This splendid co. of singers were seen here last season and scored a big hit. Edith Helena, Sanlaloff, William Schuster, Louis Kreidler, Louise De Baron, Jane Abercrombie, Morton Adkins, Russo and others were all enthusiastically received. Sam Bernard 10-16.

The Willis Wood had The Girl in the Taxi 7-9 and Cohan's Get-Rich-Quick Wallingford 10-16.

The Newlyweds and Their Baby was the Grand offering 3-9, playing to a big week's business. James E. Rosen as the baby was a big hit, as usual, while other principal roles were in capable hands. The production was well staged and costumed. Polly of the Circus 10-16.

The William Grew Stock co. gave Beverly of Graustark at the Auditorium 3-9 to excellent business, and frequent applause marked the entire performance. Mr. Grew and Edna May Jackson handled the principal parts and scored heavily, while other members of the co. were well cast. The Great Divide 10-16.

Maud Hall Macy and co. were the topliners at the Orpheum 3-9 and her playlet, The Magpie and the Jay, found ready favor, and the Empress had Patty Brothers as its headliners.

The High School Girls were the Century offering 3-9, playing to the usual good business. Girls from Missouri 10-16.

The Gillies had Brewster's Millions 3-9, opening to capacity business. The show is well kept up in all departments and seemed to please as well as upon its former visits. Louis Kimball and Grace Nile head the presenting co. and did excellent work. The supporting co. were also capable, while the staging was all that could be desired. U. T. O. 10-16.

The Belles of the Boulevard held the boards at the Gayety 3-9, playing to a very satisfactory week's business. Florence Bennett and Snits Moore headed a big co. of entertainers. World of Pleasure 10-16.

D. KEEDY CAMPBELL.

BALTIMORE.

The Talker and Half Way to Paris Seen Here —Pauline Lord Demonstrated Ability.

Taking a majority of houses into consideration, business was good for week ending Dec. 9, when two new productions had tryouts here. The Talker at Ford's seems to leave the local critics completely at sea. The public on the other hand, showed remarkable appreciation of the new work, which, in spite of some adverse notices, scored a decided success. Tully Marshall and Lillian Albertson gave splendid accounts of themselves, the former doing by far the best work of his career. Pauline Lord gave surprising evidence of being a new "find" by her work as Ruth Lennox. All in all, the new play is decidedly well worth while, and deserves to succeed. Paul Potter's Half Way to Paris at the Academy came in for some rather rough handling by both public and the newspapers, and rightly so; but the music was a delight. It was almost a crime to waste such delightful music on such a commonplace production. Henrietta Crosman drew well at the Auditorium all week.

Over Night, which was seen here scarcely less than a month ago, returned to the Auditorium 11-16. The co. is practically the same.

If applause counts for anything, then Eddie Foy scored a decided hit with a crowded house at the Academy 11-16, when he returned in a new musical play, entitled Over the River. It is decidedly one of the very best musical productions we have had this season, possessing snap, plenty of fun, an unusually good-looking chorus, who dance and sing as if they enjoyed it, and several songs which registered a hit with the audience. If you like Foy, you will enjoy Over the River. His co. is quite good, and includes charming Maude Lambert and Lester Crawford; also Edna Hunter, Mellville Stewart, James Black, William Sellery, and several others. Mutt and Jeff 18-23.

Joseph M. Gaites's production of Thais, which was seen here early last season, came back to Ford's 11-16, opening to a big house. Constance Collier, Tyrone Power, and Julian L'Estrange are still heading the co. Nat Goodwin in The Captain 18-23.

All lovers of good dancing will be amply repaid by a visit to the Maryland Theatre this week, where Rock and Fulton are heading a good bill. Their act is one of the best seen here this season, and was warmly welcomed. Others include Josephine Davis, Will Rogers, Corcoran and Dixon, Selbini and Grovini, and the Ishikawa Japanese Troupe. The audiences have been very good at the Maryland during the past months, owing to the excellence of the bills offered.

The Ticket of Leave Man is being done by the Boston Players at the Savoy this week, where the patronage has been wonderfully good throughout the Fall months.

The Rock of Ages is being offered at Holliday Street Theatre 11-16.

The Ginger Girls is the burlesque production which the Gayety offers 11-16, and The Ideals is the current attraction at the Monumental.

The Russian Dancers play a return engagement at the Lyric on 14, headed by Mikail Mordkin.

One of the most popular features of the new season are the Monday evening concerts, which have been instituted at the Academy since Willis Dean took charge. Another innovation is the lattice arbor which has been erected under his supervision in the lobby, and every week the public is treated to new effects in flowers and evergreens worked out in the most artistic manner.

John T. and Charles Ford have again tendered the use of their playhouse for the annual benefit of the Empty Stocking Club, which takes place on the afternoon of 21. This is one of the most worthy of charities, and the Messrs. Ford always take great pleasure in looking after the comforts of their little guests.

Elsie Janis is the new year's attraction at the Academy, probably followed by The Hyes.

Jacinta will come to the Auditorium the first of the new year, and Maude Adams, Julian Mitinge, and Excuse Me are the Christmas bills.

I. BARTON KEMIS.

BROOKLYN AMUSEMENTS

James K. MacCurdy Made Most of His Opportunity—George Storrs Fisher Royally Greeted—Louise Carter Popular as Ever.

A Gentleman from Mississippi was presented for the first time last week in East New York, at the Gotham Theatre, and drew large audiences at every performance. James Kyrle MacCurdy carried away the honors in the role of Senator Langdon. This was Mr. MacCurdy's first real opportunity this season and he played the part in a manner that was highly creditable, and was compelled to answer several curtain calls. Louise Carter as the Senator's daughter was exceptionally good, as was Evelyn Watson in the role of the Senator's stenographer. The role of Bud Haines was taken care of by Victor Browne. The performance as a whole was one of the finest seen at the Gotham this season, due to the hard work of the popular stage director, Addison M. Pitt. This week the company will be seen in The Speckled Band.

Chimmie Fadden was the attraction at Payton's Lee Avenue Theatre last week. George Storrs Fisher as Chimmie Fadden had the title-role and he did full justice to the part, and was greeted with hearty applause from his many admirers, and this applause continued throughout the progress of the play. Grace Fox as Chimmie's mother was excellent, and Mrs. Charlotte Wade Daniels in the role of Mrs. Murphy did exceptionally well. Ethel Milton as Hortense gave an excellent exhibition and Phyllis Gilmore as Fannie also did exceedingly well. Claude Payton as Paul proved an ardent lover and Arthur Jarrett, the new juvenile man, as Burton also scored. Harry E. McKee was good as Kramer and Joseph W. Girard in the role of Kelly exhibited his usual cleverness. This week, St. Elmo.

The attraction at Phillips's Lyceum last week was Too Proud to Beg. Harold Claremont as John Car, Jerry Morley as Nellie Car, and Joseph Holicky as Inspector Sharp had the leading parts and great credit is due them for their interpretation. Little Eva Stapleton and Little Lillian appeared as John Car's children and did splendidly. The remainder of the cast was in competent hands.

The Speckled Band was presented last week at the Crescent Theatre. George Allison, who played the part of Sherlock Holmes, had a part that allowed full scope for his clean-cut, incisive work and his ability for make-up. His acting and rapid changes of disguise were particularly clever and brought forth round after round of applause. The part of Enid was capably handled by Leah Winslow. M. J. G. Briggs in the part of Dr. Watson was all that could be desired, while Joseph Egerton took good care of the role of Dr. Rylott and Mr. Buchanan was the faithful old family servant. Charles Schofield was well cast as the inquisitive but truth compelling juryman. The other members of the company had suitable parts.

Robert Edeson's many friends gave him a very warm reception last week at the Broadway Theatre when he appeared in The Arab. So demonstrative was the audience that Mr. Edeson was compelled to come before the audience and express his appreciation. Mary Eyan was sweet and girlish and played the part of Mary Hilbert in a most satisfactory manner.

Marie Dressler, with an exceptionally large and elaborate company, drew large crowds to the Majestic Theatre last week.

Something entirely different from the usual kind of entertainment was furnished the patrons of the Montauk Theatre last week when Mutt and Jeff was presented. The production was an elaborate one, with a big cast, plenty of attractive music, considerable humor and handsome scenery, and played to big houses at every performance.

Over Night was given its second presentation in this borough last week at the Shubert before well filled houses.

Jacqueline Blaney, of the Excuse Me company, while playing at the Shubert Theatre last week, was the recipient of a handsome Cadillac touring car as a birthday gift. The popularity of this handsome and gifted English actress is most noteworthy.

Louis Leon Hall and Minna Phillips were not in evidence at the Amphion last week. Instead of Cameo Kirby, as had been announced, there were only moving pictures.

No entertainment yet offered this season at the Orpheum had evoked more enthusiasm than the splendid bill presented there last week. Princess Rajah in her original dancing specialty was the main attraction. Walter C. Kelly, the Virginia Judge, back from his European success, got a most cordial greeting. Joseph E. Howard, who has several successful comedies to his credit, won plaudits in a clever sketch. He was ably assisted by Mabel McCane.

William Rock and Maude Fulton in their clever singing and dancing revue headed the bill at the Greenpoint last week. This was their initial appearance at this playhouse and they received a cordial reception.

A most remarkable performance was given by Pauline, who topped the excellent bill at the Bushwick Theatre last week. Joseph Hart's Bathing Girls were also favorably received and the work of the individual members of the cast was good.

The attractions at the various burlesque houses last week were: Star, Columbia Burlesquers; Gayety, Behman Show; Empire, Whirl of Mirth; Casino, Pacemakers.

The performance of Hansel and Gretel at the Academy of Music on Saturday night was of great interest to Brooklynites, because Miss Marie Mattfeld, who appeared as Hansel, has long made this borough her home and has a host of friends here.

A delightful evening was offered in the way of a grand annual entertainment by Mrs. E. De Veau, assisted by Nellie Dorman, a talented and well-known professional dancer, on Dec. 4. Master Edwin De Veau, a curly golden haired little chap, conducted an orchestra of sixteen pieces in a most praiseworthy manner. Florence McKenna also received her share of the honors with her piano solo, as did J. W. Fitts, Brooklyn's well-known baritone soloist. Baby Ethel De Veau also appeared to advantage and was greeted with rounds of applause. Others on the bill, all of whom made good, were Francis Dennin and Laura Beckert, the Three Musketeers, Hesiya Davis, Anna Moore, Leon Mann, A. F. Covert, J. Frey, the Hobsons, and Professor, the hypnotist. As a whole it was one of the best private entertainments seen in this borough for a long time, and great credit is due Mrs. De Veau for her hard work in arranging the programme.

Brooklynites of the older generation found old memories recalled last week when they visited the Majestic Theatre to see Tillie's Nightmare. Two members of the company, George and John Gorman, were favorites in Brooklyn many years ago at the old Olympic, a Fulton Street Music Hall. The Gorman Brothers, headliners in Haverley's Minstrels, will be easily recalled by the old-timers. The three brothers are still on the stage. James, the eldest, is the only one of the trio not with Tillie's Nightmare. After leaving Haverley's Minstrels they organized their own company, which toured the seven seas with great success under the name of Gorman's Minstrels.

CHARLES J. RUPPEL.

ENGAGEMENTS.

Lillian Graham, the American tea dancer, has been engaged as premiere danseuse of The Boston Maid company which will tour New England. Miss Graham has danced in all the leading European music halls.

Ida Brooks Hunt will be seen in the title-role of Jacinta, when that opera comique comes to New York.

Harry Fairleigh and Mildred Elaine have important roles in The Opera Ball, in which Marie Cahill opened in Ithaca last Thursday.

J. R. Lorraine is appearing in The Ninety and Nine in vaudeville.

Thomas A. Wise, late star of Uncle Sam, has been engaged for the leading role of Dr. Whittaker's Place, a dramatization of Joseph C. Lincoln's novel by the same title.

Robert Ober, the well-known young leading man and light comedian, has given up his vaudeville dates to accept an offer to join Oliver Morosco's Los Angeles Stock company for a special engagement. Mr. Ober will be remembered for his work in Brewster's Millions, in which organization he starred for several seasons.

Durward H. Primrose and Alain Martin will join the Empire Stock company in Holyoke, Mass., after closing Dec. 16 with Forty-five Minutes from Broadway.

Alexander Spencer will conduct the new Spring Maid company now being organized by Werba and Luescher to open on Christmas Day.

Emily Lorraine and Melville Ramsey are in support of Helen Lowell in The Rejuvenation of Aunt Mary.

Hugh Dillman has replaced Robert Dempster in the cast of The Case of Becky, which David Belasco has produced for Frances Starr.

Sam Drane and Gus Alexander, the original Mutt and Jeff, have engaged Lee Hardman, Will B. Sheridan, and Joseph Conrad for their new act, Saved at Seven, by Mr. Drane.

Fred Tiden, late in The Heidelberg Wife, has joined Henrietta Crosman's company.

The Southern Man on the Box company, with Bert Leigh as star and Billy Lang as leading woman, includes: Henry Roquemore, Charlie Tweedell, Reginald Fife, L. D. Kirk, Norman J. Acker, Hal Brown, Ed. Stamm, Gladys Reward, Ada Rhodes and Ida May.

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To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

WHAT ENTERTAINS CHICAGO

Grand Opera Flourishing—A Varied and Interesting List of Attractions—Tim Murphy, Valeska Suratt, and Gertrude Hoffman Among the New Arrivals—Colburn's Chat.

(*Special to The Mirror.*)

Chicago, Dec. 11.—Grand opera is flourishing at the Auditorium. The second season of the Chicago co. is so far much more successful than the first. Seats were all sold last Winter, but this Winter that exhilarating condition does not obtain. The extension and education of popular interest is marked and furnishes the best of reasons for regarding Chicago's own grand opera season as a permanent institution. The newest opera of the list this Winter is Natoma, music by Victor Herbert, to be sung Friday night of this week. Mr. Herbert has been here for a fortnight or more preparing for the production. Mary Garden will sing the Indian girl and she is sure to arouse admiration with her attempts at acting and character study. Another attempt at acting and character study is to be made by Carolina White will sing Micaela, and our own notal tenor, George Hamlin, son of the late John A. Hamlin, one of the Grand Opera House, and brother of Harry Hamlin, the manager, will sing Lieutenant Merrill. Hector Dufrasne will sing Father Peralta, and Hammerov will play Sgt. Ramerez. Leader.

Manager-leader Ulrich of the Chicago Grand Opera co., smiles when you mention Tetrazzini to him. All the bills in which she has appeared have drawn immense audiences. Other recently successful selections for this season have been Cinderella and Samson and Delilah.

In point ways the chief production of the second grand opera season will be the splendid production of Quo Vadis Dec. 19. Scenically it will be a tremendous presentation and nearly all the stars of the co. will be in the cast.

Rosalie Bates in Nobody's Widow will be a late Winter or early Spring attraction at the Blackstone.

Tim Murphy arrives with Valeska Suratt and Gertrude Hoffman as the new stars of this week, presenting now in The Case of Becky, played by Ethelbert Starr and an accurately chosen following co. at the Blackstone. Besides originality it has the worth of a new Jekyl and Hyde story, and it is ingenious, clever, entertaining. Its host work kept the Blackstone filled. The opening was unanimous in its favor. Miss Starr was found to be ideal in the central figure's part, Dorothy; and interesting if a bit cold as the villain. It might be unreasonable to expect something wickeder in the strange case of such a sweet girl as Dorothy, but the happenings done serve to await a sharper development. This may be a Mansfield impression from the cold storage of the subconscious. A good deal of merited praise has been given in the reviews to Charles Dalton for his professional hypnotist, and there is no doubt that the people across the footlights welcome his refreshing personality in every scene. Albert Bruning plays the specialist apparently without a trick, he comes so real. Harry Browne, Hugh Dillman, and Harry Lawton and John P. Brown complete the cast of characters. The laboratory is one of the most unpretentious and interesting stage settings Mr. Belasco has set before us in years.

Oscar Wilde's epigram will be the bill at the Garrick Theatre (formerly the Criterion) Thursday of this week and Patimitza will be sung Saturday night.

Frank McIntyre of Smoke, at the Illinois, was the guest of honor at the Irish Fellowship dinner last week.

H. B. Warner will play in Allan Jimmy Valentine to being well played again at the Garrick Theatre with Gertrude Elliot supported by Walter Hale, Lucile Lorraine Farren, A. H. Stuart, Eva Vincent and others.

The season of Lohse, by the Grand Opera co., is recorded as "phenomenal." It was considered—Tetrazini. In the parlance of the day "absolutely" made good" in Chicago.

Lucien Fisher of Racine Mr. at the Studebaker told the Drama League, at its meeting about the National Theatre in New York.

Victor Hall of this city, who wrote The Tenderfoot, both book and music, is preparing a new musical comedian for vaudeville. Mabel Hall, a sister of her studies in the Amphion. A number of her acts are now touring. Another attraction was a capital Face Reader in Professor Mooney at the Majestic last week. Another Majestic big bill was the big audience enjoyed his characterizations and Mr. Toomey's clever little comedy smartly. In addition to supporting Mr. Griffin were Gertrude Hall, Julia Ricolay and Clarence Blaney.

Miss Frederick's singing of Mandalay in her costume of Cavalleria Rusticana at the Majestic last week was enthusiastically applauded, as it well have been, for it was a remarkable vocal feat, for it was a daring invasion of operatic song in a darling invasion of vaudeville with grand opera. Miss Frederick is a consummate actress as well as highly accomplished singer. Florence Hunter appeared capably as Carla. John L. Hume sang Turiddu and Raymond Crane sang Alfio and Grace Fisher Lois. The little grand opera production was excellent, worthy and distinctly attractive vaudeville. The Last Hour of Summer is appreciative opera setting or scene of the best things from Martha might serve Miss Frederick well.

Two little vaudeville plays The Resuscitation, by Le Roy Antrim Hobson and his co., interested the big audience at the Majestic Thursday night. Most of them there for the baseball heroes. The question of having some of the players appear in a box, the imaginary stage corresponding to the real stage, was objective. Mr. Hobson's boys was a dignified effort of considerable strength and polish. Rivers's pantomime base-ball scene again proved its right to a place at the head of the bill. The baseball scene, Comstock and Morgan, with pearl accessories (Kathryn and Violet) went through a repertoire of acquaintance and songs sustained capacity by popular interest.

Ruby Hoyt has fared well at McVicker's, a good record covering since the company in virtually as good as the original with Marguerite Leslie, Walter Jones and Ernest Glendenning. Miss Hoyt plays a natural Jim and it has its points compared with the Harlan farcing. Lewis & Lowe is attractive and properly earnest as Jeff.

The rolling theatres are well supplied this week. Matinees: Lyon Rivers; College, Beverly of Graustark; National, Ward and Vokes; Imperial, The Lottery Man; Crown, Driftwood; Alhambra, Sari; Haymarket, Traveling Salesman.

Next week in A Bar Room will reopen the Grand Christmas eve and Manager J. H. Brown, judging from his eastern reports, expects large audiences. Willie Hall, who used to be leading man at the Marlowe, and Lafayette McKee, who gave evidence of ability during several seasons at the same theatre, will be in the cast.

Ward and Vokes attracted unusual hearty Christmas crowds to the Imperial last week.

Smoke, with Frank McIntyre, came to the Illinois modestly heralded with the very latest improved, conservative, press preliminaries, and with one or two exceptions got a welcome from the critics. A large and happy audience Tuesday night laughed and applauded a great deal and heartily. Since the play of Smoke and its star is to make fun, the Chicago engagement may be recorded as a success. Some of the comedy borders on the rough or "slapstick," but undeniably it was good in the minds of the audience. The play, by George Bronson Howard, has been praised for many witty lines. It has a considerable plot around the milkman, who proves to be the premier Duke of England, and attempts society with humorous consequences. Mr. McIntyre has fun with smoke in a more rurkinee and less substantial comic manner than in The Traveling Salesman. Of the very good co. supporting him, Ray Fairchild, Orlando Daly, Myrtle Tannehill, Katherine Stewart, and Eva MacDonald have been especially complimented in the reviews. John Cumberland plays a painfully plausible Bradley Fairfax, and Frank Brownlee makes a capital bit of the police sergeant, McNutt. The third act setting of the passage and foyer behind the boxes in an opera house, showing two galleries across the stage with doors leading off into boxes, is unusual and extremely effective.

Standing Pat at the Olympic proved to be another play on the live topic of woman in business and politics, with Robin Bears exemplifying that remarkable achievement of nature, an attractive feminine creature with the keen sense to run a bank successfully, even through a panic, and carry a hot campaign to victory against all the tricks and tricksters of dirty politics. In the midst of war she takes time to tell a friend how to make a cake. The play, by Bayard Veiller, serves to show that Miss Sears may not expect much public clamor over her as a delineator of aggressive characters. She manages it capably and succeeds with the humor. She had good support from Frederick Burton, Ruth Chatterton, William McVay, whose saloonkeeper-politician was an excellent faithful characterization; Eric Blind, Milton Sills, George Tobin, Victor Benoit, Ralph Dean, Henry Weaver. The play has a scarlet streak, due to a stab which the author gave it—an unpleasant scandal. The press comment has been divided.

Six-Protects, the one-act play by Joseph Medill Patterson, will be played at a Christmas fund matinee at the Grand Opera House this week by members of The Rebellion co., now filling a return engagement at that theatre. Gertrude Elliot will play Mary McLinda, George Farren, the Stove Man, and the other parts by Suzanne Perry, and Mrs. Vincent. The Hoodlum, by W. S. Gilbert, will also be played as part of this benefit bill, arranged by the Chicago "Rambler." A. Scott Gatty of The Rebellion co., will play the leading part. Sallie Fisher will sing "Dearie" and other songs. Bernard Granville, of vaudeville and Louisiana Lou, will make his Chicago debut in blackface; Gertrude Hoffman will appear with her Russian Dancers from the Garrick. Montgomery and Moore will give their vaudeville act. John Mason will recite, Phil Staats will do an original comic pianologue, Tim Murphy will imitate famous actors, William Sweatnam will make his Chicago debut in white face, with monologue; Marguerite Sylva will sing songs from Gypsy Love, Sophie Tucker will try to clinch her title to "The Ragtime Mary Garden," and Frank McIntyre, Valeska Suratt, Zelda Sears, Julius Steger, and Alexander Carr will contribute scenes or specialties. A portion of the co. at Lew Fields's American Music Hall will appear. The matinee will be given Friday afternoon, Dec. 15.

The Prince Chap will be played by the stock co. at the College Theatre next week.

Lois Shaw, Manager Martin's leading woman at the Marlowe, is playing Lena Rivers for the Englewoodians this week.

Manager Lorman Glover has a remarkably starry bill at the Majestic this week; George Honey Boy Evans, Andrew Mack, Charlotte Parry, and others. Mr. Evans's Minstrel co. is resting for the Christmas holidays, but he was induced to abbreviate his vacation for a week at the Majestic. Mr. Glover says that Mr. Mack excels all others in singing Irish ballads.

A play based on The Open Shutters, another novel by Clara Louise Burnham, who wrote The Right Princess, is to be produced by H. A. Lowis, who staged The Right Princess. Richard Home Gibbon, of New York, is making the dramatization.

A new play to be called The Sherbert of the Hills will be produced by a firm of successful young Chicago managers Messrs. Gaskill and McVitty in the Spring. It is from the novel by Harold Bell Wright.

Albert Spaulding, a young Chicagoan winning fame as a violinist, has been engaged to appear with the Thomas Orchestra at several concerts. He comes from a well-known Chicago family and is only twenty-three.

Poe's poem, "Annabel Lee," has been dramatized by a Chicagoan for Clinton Lloyd, who has been appearing in A Night with the Poets. The poem fits into the romance of the little play. Mr. Lloyd is now on tour with it.

Will Hough has gone to California, where he will spend the Winter as usual writing a libretto. It is said that not as usual, he will write alone. Rumor does not say what Frank Adams will be doing meantime.

OTIS COLBURN.

WASHINGTON.

The Pink Lady, Nat C. Goodwin, and Other Offerings—The Wedding Trip to Be Revised.

WASHINGTON, Dec. 12.—The Pink Lady scored a noteworthy success during the first week of the engagement at the National Theatre. A very large interpreting co., one of superior character, presented Tom Waters, a comedian of talented capability, who made a striking hit in the character of Dandidier. Cecil Cunningham, a charming success in the title-role, and Alma Francis, Georgia Harvey, Wallace McCutcheon, Jr., Jed Prouty and Fred C. Truesdell strong favorites in the leading parts. Next week, Klaw & Erlanger, will have its first American production by Harrison Grey Fiske and Klaw and Erlanger.

Nat C. Goodwin had a royal welcome on his return to the Columbia Theatre stage, where he is appearing this week with distinct success in The Captain. George H. Broadhurst and Charles T. Dazey's excellent three-act comedy that gives the star admirable opportunities in the part of Captain Jefferson Lorimer, of the New York National Guard. Margaret Moorehand played the lead. Eddie Foy in Over the River concluded an engagement Saturday night. Next week, Mutt and Jeff.

Henrietta Crosman pleases at the Belasco in The Real Thing. Thursday matinee the Russian Ballet, with Mikail Mordkin, Julia Sedowa, and Alexander Volinine return for a single performance in The Russian Wedding. Next week, The Raising of the Maine will be seen in moving pictures.

The Wedding Trip, Reginald De Koven's latest opera production, the attraction last week at the Belasco, was withdrawn Saturday night for the present, and goes to New York for rehearsals and revision.

Chase's excellent bill for the current week offers Madame Sumiko, the Japanese prima donna soprano, in Songs of the Nations; Lolo, the Sioux Indian girl in mental suggestion and occultism; Stepp, Mehlinger and King, a musical comedy trio of note; The Flying Wards, Joe Jackson and Bud and Nellie Hein. Next week's headliners are Claude and Fannie Usher and The Five Armanios.

The week's vaudeville bill at the Imperial presents the Robert Hilliard Players in As A Man Sows, Five Musical McLarens, Watson and Dwyer, LeClair, Jim Reynold, Williams and Williams.

Ten Nights in a Barroom, presented by an excellent co. under the management of Holden and Edwards, proves acceptable to Academy of Music patrons. Next week, Richard J. Jose in the pastoral play, Silver Threads. Christmas week, The Rosary.

The current week's bill at the successful burlesque houses, the Gayety and the Lyceum, present at the first named Gus Fay and co. of sixty in A Florida Enchantment. At the latter Collins and Brown and The Girls from Reno in the burlesques, Business is Business and High Life in Reno.

The Casino vaudeville bill presents Torrell's Circus, the Wright Trio, Frederick and Kirkwood, Harry Tuttler, and James H. Lichter.

JOHN T. WARDE.

NEW YORK THEATRES.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15. CHARLES FROHMAN, Manager
Charles Frohman presents
ETHEL BARRYMORE
IN A FOUR ACT PLAY
The Witness for the Defence
By A. E. W. Mason

LYCEUM Broadway and 45th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15. DANIEL FROHMAN, Manager
Charles Frohman presents
NAZIMOVA
In a New Comedy
By PIERRE WOLF
The Marionettes

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CHARLES FROHMAN Presents
DONALD BRIAN
In the New Musical Comedy **THE SIREN**
By the authors of "The Dollar Princess."
Saturday, Dec. 6
FAREWELL NIGHT

CRITERION B'way, 44th St. Evs. 8:15. Mats. Wed. & Sat. 2:15
Charles Frohman Manager
CHARLES FROHMAN presents
The new Haddon Chambers play,
PASSERS-BY
By the author of "The Tyranny of Tears."
Cast including: Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Louise Rutter, Rosalie Tolle, Ivy Hersog.

LIBERTY 42nd St., West of B'way. Evs. 8:15. Mats. Wed. & Sat. 2:15. Klaw & Erlanger, Managers
A. H. WOODS presents
DUSTIN FARNUM
WILLIAM
In a Massive Production of Edward Peple's New Play,
The Littlest Rebel

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WM. H. CRANE
In a Comedy by Martha Morton
The Senator Keeps House
Added to Cast: Mabel Bert, Hester Lyon, Mary Lawlor, Martha Kroy, Louise Frank, Harry Harwood, Jack Devereaux, William W. Jefferson, Theodore Marston.

NEW YORK THEATRES.

HUDSON Theatre, 44th St., nr. B'way. Evgs. 8:15. Mats., Wed. & Sat.
Henry B. Harris presents
HELEN WARE
IN
THE PRICE
A new play by George Broadhurst.

HARRIS Theatre, formerly Hackett, 42d St., near B'way. Evgs. 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
ROSE STAHL
In CHARLES KLEIN'S Latest Comedy Success,
MAGGIE PEPPER

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FRANK McKEE . . Manager
HENRY B. HARRIS presents
The Musical Comedy Success,
The Quaker Girl
CLIFTON CRAWFORD
And a Superior Company
By JAMES T. TANNER.
Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton.

FULTON Formerly the Folies Bergere. 46th St. West of B'way. Evgs. 8:30. Mats. Wed. and Sat. 2:30
LEW FIELDS Presents
William Collier
In His New Entertainment
TAKE MY ADVICE
By William Collier and Jas. Montgomery

NEW YORK THEATRE, B'way and 45th St. Orchestra 8 sharp. Matinees Wednesday and Saturday, 2
KLAW & ERLANGER . . Managers
JOS. M. GAITES presents
KITTY GORDON
In the New Opera Comique,
The Enchantress
Music by Victor Herbert
Book by Fred de Gresac and Harry B. Smith.

GAIETY Broadway and 46th St. Evgs. at 8:15. Mats. Wed. and Sat. at 2:15.
Henry B. Harris Presents
ELSIE FERGUSON
In a Comedy by Charles Nirdlinger
THE
First Lady in the Land

LOUISVILLE.

Good Bills and Business at All Houses—Personal Mention and Gossip.

The Old Homestead, under the personal direction of Frank Thompson, with the great church choir and the famous double quartette filled a week's engagement at Macauley's Dec. 4-9, drawing good business. Henry Miller opens 11 in The Havoc, and will be followed by Rebecca of Sunnybrook Farm, with Edith Taliaferro.

Pepito Aurioia, the boy pianist, will give a recital at Macauley's afternoon 5.

Henry Woodruff and a strong co. presented The Prince of To-night at the Shubert Masonic 7-9. The dramatic spectacle, Everywoman, will occupy the entire week 11.

Florence Johnstone scored a distinct hit in a revival of Camille at the Avenue week 3. Muldoon's Picnic follows, opening 10.

The inspiring and devotional drama, The Light Eternal, drew large houses, twice daily at the Walnut Street Theatre. Louise Dunbar and John Milton starring. The Great Thurston opens 10.

The Yankee Doodle Girls at the New Buckingham, and the Robinson Crusoe Girls at the Gayety was the burlesque offering of week 3-9. Business excellent.

At Hopkins's vaudeville had a good week with Carl Randall, Sheridan and Sloane, Mazzetto, Nelson and Nelson, Lola Carle, and the Ellis-Nowlin Troupe.

The B. F. Keith bill embraced Dolan and Lenhar co., George Austin Moore and Cordelia Haager, Keely and Wentworth, Bedini and Arthur, Captain Treat's Seals, George De Monico and co., and the Romany Opera Troupe. Very large business ruled entire week. McIntyre and Heath will be the headliners week 10.

Adele Blood, a Louisville favorite and leading woman of the Riverview Stock co. during the Summer just passed, will play a leading part in Everywoman at the Shubert during the engagement week 11.

The Tyler, the new hotel to be conducted by "Nic" Bosler, will open Thursday, 14. Manager Bosler has a large circle of acquaintances among professional people who will wish him well and assist in making his new venture successful.

Cordelia Haager appearing in vaudeville with George Austin Moore is his wife and a Louisville girl, the daughter of Colonel Jacob Haager, formerly Chief of Police of this city. She is a beautiful and talented woman, and the team is one of vaudeville's strongest cards.

The Colonel's Christmas will again be staged at the Macauley home here on 25. Certain of the juvenile parts will be starred by the Macauley grandchildren, and the genial Colonel will again impersonate himself. CHARLES D. CLARKE.

SPRINGFIELD.

Over Night Drew Well at Court Square—The Poli-Nelson-Fox Case Settled.

Over Night did fine business for six performances at the Court Square, beginning the night before Thanksgiving. For a quick booking the Kilties' Band did well Sunday night, Dec. 3, and their musical efforts were of a high order. Two musical new ones nearly filled the week, Jacinta playing 4-6 and Grace La Rue in Betsy 8, 9. Both were pleasing novelties, and Miss La Rue showed her ability to advantage. Maude Adams comes in Chantecler 12, 13, and Julian Eltinge in The Fascinating Widow 14-16. Kinemacolor motion pictures 18 and week. The Gamblers 25-27. Thais 28-30.

Poli's bill week 4-9 was strong, with Joe Welch and Mlle. Minna Amato as headliners. Other features were Merrill and Otto, Jimmie Lucas, the Marcontonis, Williams and Warner, and Bert Melrose.

The Gilmore had Manchester's Crackerjacks, with Ruby Leoni and Mollie Williams featured 4-6, and The Girl of the Streets 7-9.

The local annual poultry show was pulled off last week, so Maude Adams will not have to play against it in Chantecler.

Manager Poli had his victory over the estate of George D. Nelson and the William Fox Amusement Co., of New York, notified when Judge Crosby overruled the exceptions of the defense, and Mr. Poli can collect the damages awarded by the master, $3,535.02. The suit was to recover damages for loss of the Nelson Theatre by the plaintiff, from March 22, 1909, when the late Mr. Nelson, accompanied by Lawyer John T. Moriarty, counsel for the Fox Co., entered the theatre and threw out the Poli people, to June 29, 1909, when the latter were restored by order of Judge E. P. Pierce, after a highly exciting and entertaining hearing in Superior Court.

EDWIN DWIGHT.

LETTER LIST

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WOMEN.

Abbey, May, Muriel Aldrich, Pear Abbott, Amy Anderson, Mary Asquith, Alice Archer, Anita Austen, Thelma Anglin, Fenneis Almanore.
Bateman, Victory, Ida Barmond, Mrs. Dan Bruce, Ivah Brower.
Chatterton, Ruth, Marie Cashmere, Faye Cusich, Cathryn Clark, Gertrude Claire, Alberta Claire, Rose Christal, Marion Cordes, Grace Chancellor, May Clemons, Molise E. Campion.
Douglas, Blanche, Evelyn Dunmore, Mary B. Dean, Helen Douglas, Rita Davis, Marie Duran, Mrs. Willie Dunlap, Margaret Digman.
Emmet, Katherine, Eula Ellsworth, Maude Emery, Virginia Elwood.
Fries, Grace, Marion Forbes, Patrice Fisher, Evelyn Fulton, Jean Fowler.
Giff, Helen.
Hustis, Caroline, Vonnie Hoyt, Gertrude Hitz, Lillian Herbert, Bertha Holland, Marie Hall, Laura Hamilton, Tessie Harger, B. Honing.
Intropidi, Joele, Annie E. Imman, May Irwin, Jewel, Hazel.
Kurrier, Josephine, Susie Kirwin, Helen Keers, Mrs. John L. Kearney.
Lawrence, Nina, Maude Lambert, Carolyn Lee, B. Liddell, Charlotte Lillord, Laur Lawrence, Zora Lawrence, Mrs. Percy H. Leom, Edna Lahr, Martin, Agnes, Grace Merritt, Belle Morgan, Alice Mortlock, Edith Mendosa, Bessie Millar, Marion Munro, Marjorie Mack, Lillian Mortimer, Miss Messinger, Stella Morton, Ray Miller, Pauline Munson, Vivian Martin, Margaret McAllister, Eleanor McEwen.
Norris, Sylvia, Amelia Neiligan, W. E. Nankeville, Blanche Nesbitt.
Ordon, Kittie.
Piers, Gwendolyn, Lyle Parker, Minnie Palmer, Russell, Lila, Ella Rock, Anna Runyan, Isabelle Reber, Cecelia Rhoda.
Stevenson, Hayden, Lucille Spinney, Jane Stuart, Virginia Stewart, Miss Strietland, Kittie Swayne.
Thropp, Clara, Edith Taylor.
Verner, Rose, Orla Volyare, Lydia Van Wyckes.
Whitesal, Virginia, Rene Wellington, Gladys Wright, Fay Wilson, Edith Wheeler, Belle C. Warner.
Young, Louis, Mrs., Mrs. Annie Yeamans.

MEN.

Abeles, Edward, Jack R. Amory, A. Aldridge, N. Appel, Tom Allen.
Bernstein, L., C. H. Brinker, Mr. Burke, Elmer Buffham, Hal Brown, Clifford L. Bruce, Arthur Bryan.
Clayton, W. J., Arthur C. Carleton, S. F. Cairns, James Cooper, A. H. Chart, J. W. Chadderton.
Daley, Raymond, Jas. Davett, Robert Dore, Chester De Vonde, John Doherty, Frederick Duff, Frank Dewitt, Pete Detzel, Billy De Rue, James Durkins, C. V. Dyer, Fred Douglas, Ellsworth, Z., Ralph Edmonds.
Frank, J. R., Edward Foley, Geo. A. Fuller, Geo. F. Farren.
Gibbs, Henry E., Barney Gilmore.
Hamilton, Mahlon, Joe Hilton, Jack Haynes, Chas. Haskins, Kenneth Hill, John T. Holmes, Donovan Hancock, Albert Hinston, Jack Healy, Wilbur Holcombe, Chas. B. Hanford, Willard Hutchinson, Fred Hallen, Will A. Howell, Tom Hadaway, Wm. Herman, Walter O. Hill, Fred R. Hoadley.
Irving, Sidney.
Johnson, Ralph, Jarvis Josselyn.
Kirk, Henry, Frederick Knight, Chas. Kennedy, Feliz Krembs.
Lyle, Richard, Nick Loritz, Ed. Lind, Alex Lyons.
Mullin, James W., Tom Madison, John Messner, Larry Miller, James Murray, Alex Moore, John B. Mack, Carlyle Moore, Frank McEntee, Conrad McIntyre, Ralph McNally, H. A. McCabe.
O'Donaghey, Armagh, Jack O'Brien, Robert O'Connor, H. Ottman, Eugene Ordway.
Redding, Harry, Wm. Y. Royce, Wm. Richard, Max Reynolds, T. Harrison Roberts, E. J. Ratcliffe, James H. Reid, James Rennie, Edward Ratsch.
Stott, Stephen W., Franklyn Stanley, Lloyd Sabine, Geo. Sylvester.
Thompson, Frank, Wm. Tybens, Henry Troy, Leonard Terry.
Van Dyne, C. W., Carl Vernon, Leonard Vantiage, W. Vodery.
White, Porter, Bert Walton, H. C. Weir, Ed. Winchester, John Whitfield, Percy Weller, Harry Wigley, Harry White, S. Worden, W. A. Wilson, Ted Weller.

ENGAGEMENTS.

Paul Russell Stone, who has appeared on Broadway in The Social Whirl, The White Hen, and The Great White Way, has returned to the stage and is playing in vaudeville in A Bit of Musical Comedy in a vaudeville way.

Franklin Ritchie, recently seen in The Sign of the Rose at the Garrick, has been appearing in support of Helen Grantley in The Right Road on the Orpheum circuit.

Offers invited. Katherine Rober, care MIRROR.

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With a Cast of Exceptional Merit

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DAVID WARFIELD
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GRACE LA RUE
In the New Comedy Operetta,
BETSY

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

TUSCALOOSA.—AUDITORIUM: Frederick the Great Nov. 29: fair house and satisfaction. Coburn's Minstrels 4: fair house; moderate satisfaction. Man on the Box, with Bert Leigh in title-role, 5: excellent co.; gave excellent satisfaction.

SELMA.—ACADEMY: Seven Days Nov. 28: slim house. The Girl in the Taxi 29: poor business.

ARIZONA.

BISBEE.—ORPHEUM: Traveling Salesman Nov. 26: good business. A Wife Wanted 27: poor co. and business. Chorus Lady 28: good co. and house.

ARKANSAS.

TEXARKANA.—GRAND: The Sweetest Girl in Dixie Nov. 30: good business. The Chocolate Soldier 1: crowded house; fair co.

HELENA.—GRAND: The Third Degree 1: good house.——UNDER CANVAS: Hagenbeck and Wallace Circus closed season here 22.

HOT SPRINGS.—AUDITORIUM: College Days Minstrels (local) Nov. 30: entertained good house.

PINE BLUFF.—ELKS': Chocolate Soldier Nov. 27: fine performance; good business.

CALIFORNIA.

LOS ANGELES.

Grace Van Studdiford Royally Welcomed—Lewis Stone's Enviable Record.

Well-filled houses patronized Grace Van Studdiford in The Paradise of Mahomet at the Majestic Nov. 26-2. Miss Van Studdiford has not been seen here since her appearance in The Red Feather a number of years ago, and this visit has been a signal for her many friends to entertain her quite royally.

The Chorus Lady, which is in its second week at the Burbank, is doing a tremendous business, and is really a notably successful production of this famous comedy. Every member of the stock co. scored a decided success, and Miss Stone made a triumph in the role of Patricia O'Brien. In fact, her interpretation is the feature of the performance. The demand for seats is so great that the play will be staged for a third week, 3-9.

The Belasco 27-2 is making a big hit of the revival of The Rose of the Rancho. Amelia Bessie Barricale demonstrated her versatility in the leading role. Lewis Stone appears as the government agent, and gave a vivid portrayal. Oswald Bowyer is quite effective as Don Luis, a Spanish dandy. Howard Hickman also appears perfectly as the Nebraska land jumper. Viola Talamantes has made her debut on the stock stage, appearing to advantage in the role of Carmalita. Harry Duffield could not have been cast better as Padre Antonio, and the other members gave strong presentations of their various characters. Commencing next Sunday will be the bill.

Bright Eyes at the Mason Opera House 27-2 has drawn but fair houses only, probably due to counter attractions. There are some clever numbers, such as a specialty turn by Cecil Lean and Florence Holbrook, which made quite a hit. Taken altogether, the attraction is fair, and evidently will please the general run of theatregoers. Montgomery and Stone in The Old Town opened a week's engagement at this house 4-9, and the advance sale signifies a week of good attendance.

Musical lovers are elated at the announcement that the Joseph F. Sheehan English Opera co. is to fill a four nights' engagement at the Majestic 3-6, playing The Love Tales of Hoffman and Il Trovatore. Judging from the advance announcements we should enjoy a rare treat.

An announcement of more than ordinary interest to the Belasco theatregoers is the fact that Lewis S. Stone, who has been leading man of this stock co. for years, is to leave and go to New York. He will be succeeded by Robert Cher, who will make his first appearances with the co. 11 in Brewster's Millions. Mr. Stone is said to hold the record of playing the longest stock engagement in the United States, having arrived here Aug. 31, 1906, and playing continuously with this co. during the past five years, and many will be the regrets when he leaves.

The annual benefit of the T. M. A. and M. B. A. took place at the Auditorium 1. This was the first absolutely professional programme that has ever been gotten together for an affair of this kind, the programme containing as it did twenty-five acts from every theatre in Los Angeles, and as a testimonial be it said that the house was well filled with those desirous of helping a cause so worthy. Thanks are extended to all the houses in the city which contributed at least one number to the excellent programme.

DON W. CARLTON.

OAKLAND.—MACDONOUGH: The Lambardi Opera co. Nov. 26-28: fine aggregation of stars; good chorus; attendance slight. The Welsh Choir 29: medium performance; small attendance. Polly of the Circus 30-2: greatly enjoyed; business very good.——LIBERTY: Bishop's Players presented The Rose of the Rancho 27-3: exceptionally well rendered. E. T. Hall, Andrew Robinson, and Marjorie Rambeau give fine characterizations; elaborate scenic effects greatly appreciated; capacity business.——COLUMBIA: Columbia Opera co. in La Mexico 26-2: fair production; attendance satisfactory.

SAN BERNARDINO.—Richards and Pringle's Minstrels Nov. 28. Girl, the Man and the Flame 29 pleased fair house. Sheehan Opera co. 2: well received.

COLORADO.

DENVER.

Bookings at the Tabor Curtailed—Anna Held in Miss Innocence Welcomed by Big House.

The Rosary, which was originally booked for a week at the Tabor Grand, gave but one performance, a matinee, Dec. 3, but was well received by a large audience. It is to be regretted that owing to the non-completion of the Shubert Theatre the attractions booked for this house have had to be switched to the downtown theatre and the bookings at the Tabor have had to be curtailed, so Denver is permitted but a fleeting glimpse, one or two performances, of many popular-price productions which would draw a goodly audience for a week's stay. However, it looks now as if the Shubert would be opened about the first of the new year, and then we shall have all the drama we can possibly patronize. Sam Bernard and his excellent co. held the boards of the Tabor 3-9, presenting He Came from Milwaukee. It is many years since this theatre has housed so splendid a musical comedy. Mr. Bernard himself is so funny he would make any play successful. Anna Wheaton is effective and attractive and clever in her dancing numbers. Billy Gaston is distinctly better than the average dancing man and Mr. Baldwin a handsome hero. Nella Bergen pleases with her songs.

Anna Held and co. arrived Sunday on their special train of seven cars and opened at the Broadway Monday for week 4-10. A brilliant audience turned out to welcome Miss Held, who has not appeared here in a number of seasons. Miss Innocence is all it is advertised to be—pretty girls, catchy music. Miss Held is fascinating and the audience couldn't get too much of "I Want Something New to Play With," "My Little Brown Bear," and the "Don't You Hear Those Bells?" with its striking accompaniment of tinkling bells on the ankles of the chorus girls went with a vim. The mountings is exquisite and the display of beautiful gowns marvelous. Large houses are assured the entire week.

The headliner at the Orpheum 4-10 is the sketch Ella, presented by Mabelle Adams and C. H. O'Donnell. It is as fine a sketch as we have had this season. Reynolds and Donnigan in a roller skating specialty are fine; worthy of headlines. The Nichols Sisters, Hercules, Ward Baker and his violin, Charlie and Fannie Vann, and Four Floods, all good.

In Old Kentucky 10-16 is booked at Tabor. Grace Van Studdiford in The Paradise of Mahomet at Broadway 11-17.

GRANVILLE P. STURGIS.

COLORADO SPRINGS.—GRAND: The Rosary Nov. 28: poor co. and business. House Next Door 29 pleased good house. White Sister 2, with Jean Fowler: good business. Forbes Robertson in Third Floor Back 5: largest business of season and pleased.

ASPEN.—WHEELER: Vaudeville and pictures Nov. 27-2: good business.

CONNECTICUT

HARTFORD.—PARSONS: Robert Edeson played the title-role in The Arab 1, 2 to well-pleased audiences in his accustomed finished manner. Doctor De Luxe 4 was greeted by a good-sized audience, who were kept in constant good humor by the quaint and irresistibly funny work of Ralph Hers, assisted by a good co. A feature was the solo of Wilfred Morrison, the wonderful boy soprano, who possesses a remarkable sweet voice of high range, and who as well can act his part, being quite an important one. Billie Burke as dainty as Dresden china charmed three large representative audiences, appearing in her accustomed charm in The Runaway. Julian Eltinge in The Fascinating Widow 7-9 attracted large audiences.——POLI'S: Everybody, an act based on every man (and woman) was the special feature 4-9.——ITEMS: The Hartford, with its unusually good pictures, keeps the fire marshal busy "stopping 'em sell tickets."—An English actor, with a co. here recently, ordered a steak at the Henblein for his dejeuner. It was not done sufficiently to suit him, so calling the waiter, being in a jocular mood, he asked: "Oh, say, waiter, how do they do the cooking here?" The garcon being somewhat of a comedian himself, replied: "By electricity, sir." "Well," said the British thespian, "take this steak out and give it another shock."

A. DUMONT.

NEW HAVEN.—HYPERION: Edith Wynne Matthison in The Piper 4-6: artistic performance and pleased; a return engagement would be appreciated. Jacinta 7-9: offered by John Cort: well staged; catchy numbers and bright lyrics.——GRAND: Billie Burke in The Runaway 7: tested capacity of house and won a firmer place, if possible, in the hearts of her auditors; co. good. Ralph Hers in Doctor De Luxe 8, 9: good co.: fine business.

B. J. TODD.

WILLIMANTIC.—LOOMER: Frankiyn and Hiatt Stock co. Nov. 30-2 opened to crowded house; pleased. Plays: Kentucky Sue, An Orphan's Prayer, For Her Brother's Sake, The Girl of Eagle Ranch, John E. Kellerd in The Merchant of Venice 6: small audience; doubtless owing to other attractions: Mr. Kellerd's Shylock showed careful study, and was convincing.

NORWICH.—POLI'S: White Sister 4-9: well presented: Miss Montgomery in title-role scored heavily: Mr. Moore deserves special mention; co. did uniformly good work: stage-management by Mr. Kirk was, as usual, excellent; Katherine Clinton made first appearance and pleased: business fairly good.

NEW BRITAIN.—BUSSWIN LYCEUM: John E. Kellerd in The Merchant of Venice 4: fair business: fair performance.——ITEM: The Seneca Club (local) will present Alice in Wonderland 8, 9.

WATERBURY.—POLI'S: Charles Cherry and co. in Seven Sisters Nov. 29 pleased fair business. Drama Players in The Learned Ladies and Thunderbolt 1.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 4-9 presented Under Southern Skies to excellent business; Miss Duke as Leila was superb. Regeneration 11-16 opened well.

MERIDEN.—POLI'S: Ralph Hers in Doctor De Luxe 6 pleased fair house.

DANBURY.—TAYLOR'S: Paid in Full Nov. 30: S. R. O.

FLORIDA.

JACKSONVILLE.—DUVAL: The Rosary Nov. 30: good co. and business. Nat Goodwin in The Captain and When We Were Twenty-one 1, 2 delighted good business. The Rosary (return) 3 to fine business.——ORPHEUM: Mercedes 5-9.

GEORGIA.

MACON.—GRAND: Alias Jimmy Valentine Nov. 30 pleased fine business.

ATHENS.—COLONIAL: Nat Goodwin in The Captain 6 pleased.

IDAHO.

BOISE CITY.—PINNEY: Max Dill in The Rich Mr. Hoggenheimer Nov. 27, 28: best comedian ever here; good-sized and appreciative houses. Lecture Course 29: packed house. When Knighthood Was in Flower 4, 5.——ITEMS: Good offerings and business at the Orpheum.—All picture houses doing well.—The New Bon finest picture house in Northwest: has S. R. O. sign always in use.—Elks' Memorial Services at the Pinney 3: biggest house ever.

NAMPA.—OPERA HOUSE: When Knighthood Was in Flower 3: good co.; small house.

ILLINOIS.

ALTON.—TEMPLE: Barriers Burned Away Nov. 30: good business; pleased. George Evans's Honey Boy Minstrels 1: S. R. O.; well pleased. Monte Carlo Girls 2: fair business. The Fortune Hunter 3: excellent cast and production; fair business. The Garside co. 4-10. Plays: The Devil's Kitchen, The Tie That Binds, Queen of the Ranch, Mary Jane's Uncle, East Lynne, The Bowery Girl, Born in the Blood, The Minister's Sweetheart.——ITEMS: George Evans was in receipt of telegram announcing death of his mother at Streator, Ill., just prior to raising of curtain at the Temple Theatre 1. The minstrels were put on, and Mr. Evans appeared, but his many friends in Alton were not aware until next morning of the reason for his lack of interest in his work. The morning papers announcement of the decease of his mother aroused deep expressions of sympathy. A special train conveyed Mr. Evans from Alton to Streator, Ill., immediately after the performance.—Jack Kennedy creditably assumed portions of Mr. Evans's role.

BLOOMINGTON.—CHATTERTON: Polly of the Circus Nov. 22 pleased fair business. The Fortune Hunter 24 delighted capacity. The Girl in the Train 25: excellent co. and good business. The Girl of My Dreams 28 pleased excellent business. Honey Boy Evans's Minstrels 30: very good, to capacity. The Messenger Boy 2: fair co. and business. Tim Murphy 3, 4 in The New Code and The Poor Rich: pleased fair houses.——ITEM: The Majestic, playing vaudeville, suffered a fire loss of several hundred dollars 3.

QUINCY.—EMPIRE: Brewster's Millions Nov. 29 pleased good business. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 30 drew two large houses: excellent performance and satisfaction. Madame De Pasquali Concert 1: great musical treat: very enthusiastic audience. Bailey and Austin in Top o' the World 3: matinee and evening: good business; two stars made big hit. George Evans's Honey Boy Minstrels 4: one of the best minstrel organizations here for some time: good house.

FREEPORT.—THEATRE: A German Gentleman Nov. 1: fair business. Coburn Players in Macbeth 3 pleased good house. Merry Mary 8: fair house. Fortune Hunter 15 pleased packed house. Girl of My Dreams 17 delighted big business. Salvation Nell 24 pleased small house. Louis Mann in Elevating a Husband 28: one of season's best. Chorus Lady 29 pleased small house. Paid in Full 30: two packed houses.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Servant in the House 4-9: fine: capacity. Charles Dingle's Manson was impressive: Chester Wallace's William Smythe was powerful: William Webb's Robert Smith was superb: F. H. Livingstone as James Ponsonby and Walter Poulter as Rogers were excellent: Dollie Davis as Mary was winsome, and Coletta Powers as Auntie was strong.

ROCKFORD.—GRAND: With Edged Tools Nov. 22: fair performances. George Evans's Honey Boy Minstrels 28 pleased fair house. Vera Michelena in Alma, Where Do You Live? 28 delighted fair house. Camille 29: small houses. Chorus Lady 30: two fair houses.

PEORIA.—MAJESTIC: The Fortune Hunter Nov. 30: fine: pleased huge business. Richard Carle in Jumping Jupiter 1: fine: pleased. Get-Rich-Quick Wallingford 2, 4 pleased large business. All Star Imperial Russian Ballet 3: one of finest theatrical offerings: immense business.

GALESBURG.—AUDITORIUM: Polly of the Circus Nov. 27 delighted good house. Other People's Money 30: good business. Get-Rich-Quick Wallingford 2 pleased big house. Moulin Rouge Girls 3: good house.

STREATOR.—PLUMB OPERA HOUSE: George Evans's Minstrels Nov. 29 pleased big house. Ole Peterson 30 pleased fairly good business.——ITEM: This is Evans's home town, and while here he joined local lodge B. P. O. E.

STERLING.—ACADEMY: Piere De Vaux co. in Two Thieves, Trilby, Last Round Up, Village Vagabond, Romance of the South, and Midnight in New York Nov. 27-2: fine satisfaction.

DIXON.—OPERA THEATRE: Allen Stock co. in repertoire Nov. 27-2 pleased good business. Elbert Hubbard on "March of the Centuries" 4: capacity business.

MORRISON.—AUDITORIUM: Lecture Course Concert Nov. 30 pleased good business. Marie Barney, Gail Hamilton, and Marguerite Chaffee deserve special mention.

JACKSONVILLE.—GRAND: The Fortune Hunter Nov. 2: excellent co.; capacity. The Sweetest Girl in Paris 7: no better musical comedy this season; pleased full house.

OTTAWA.—THEATRE: George Evans's Minstrels Nov. 27 delighted good house. Get-Rich-Quick Wallingford 5 delighted capacity.

TAYLORVILLE.—ELKS': Lyman Twine in The Speculators 2 pleased fair-sized audience. Georgia Troubadour Minstrels 6.

MATTOON.—MAJESTIC: Other People's Money Nov. 30: good co.; fair house. Girl in the Taxi 6 pleased.

CAIRO.—OPERA HOUSE: Al. G. Field Nov. 27 pleased capacity. Adam Bede (Lecture) 4 delighted.

ELGIN.—STAR: Sherman Stock co. in Rip Van Winkle 4-9: excellent business.

INDIANA.

INDIANAPOLIS.

Lew Fields Cordially Welcomed—Norman Hackett Appreciated in Satan Sanderson.

Baby Mine, with Nanon Welch, John McCabe, Benedict MacQuarrie and others, played a week engagement at the Shubert Murat Nov. 27-2, repeating the success made by another co. here last season. Opening night was Shriners' night, when a large audience of Shriners, their wives and friends filled the theatre.

Two large audiences welcomed Lew Fields, after an absence of several years, in The Hen Pecks 4, 5, a big elaborately staged and costumed production which was thoroughly enjoyable. Valeska Suratt in The Red Rose, matinee and night, 6. Imperial Russian Ballet, with Mikail Mordkin, 7, 8. The Deep Purple 11-16. Gertrude Hoffman 21-23. William Hodge in The Man from Home 25, 26.

John Hyam and Leila McIntyre played their third engagement at English's 30-2, and attracted the same large and well pleased houses as on their former visits. Richard Carle in Jumping Jupiter, matinee and night, 6. Trentini in Naughty Marietta 7-9. Walker Whiteside in The Magic Melody 11-16. The Pink Lady 18-23.

Norman Hackett's commendable work received the recognition it deserved in Satan Sanderson, the week's attraction at the Park 4-9. William H. Sams and Florence Rittenhouse gave good support. Louise Dunbar in The Light Eternal 11-16. The Smart Set 18-23.

William H. Thompson in The Wise Rabbi, a playlet of deep interest, splendidly acted, headed a pleasing bill at Keith's 4-9. Eddie Leonard, a great favorite here, made his usual big hit. Leo Carrillo and De Fare Sisters were favorites. The Five Satsuda Japs offered an unusually good act and with Burt Cutler, Leonard, Anderson and co., Mumford and Thompson completed the bill.

Madame Lillian Nordica, assisted by Myron W. Whitney, bass, and Romayne Simmons, pianist, will give a concert at the Murat Jan. 8.

Lodge No. 13, B. P. O. E., held the annual memorial services at their hall afternoon 3. The speakers were Dan W. Simms, of Lodge No. 143, of Lafayette, Ind., and Joseph Bell, of the local lodge. Similar services were held throughout the State.

Norman Hackett addressed the fourth section students of Manual Training High School morning 5, in the school auditorium. His subject was "Shakespeare, the Ever Living Dead Poet." On Wednesday morning, 6, Mr. Hackett lectured on "Pure English in Our High Schools" before the Shortridge High School students.

William H. Sams, of the Satan Sanderson co., playing at the Park this week, is well remembered as a favorite of the Murat Summer Stock co., of 1910.

Wright Huntington, the able producer and director for the 1911 Summer stock co. at the Murat, who is playing the leading role in one of The Gamblers cos., is receiving some flattering and highly complimentary notices.

PEARL KIRKWOOD.

MARION.—INDIANA: The Girl in the Train Nov. 22, with William C. Kolb as Judge Van Tromp, delighted capacity house. The Manhattan Girls Burlesquers 25: large audience and pleased. The Prince of To-night 30: two performances, to capacity: Henry Woodruff in the title-role was ably supported by a co. of unusual excellence. Madame Sherry 5: fair audience: Ada Meade as Yvonne was captivating, and Phil Riley as Theophilus Sherry never let the comedy lag.——ITEMS: Marion Lodge of Elks appropriately observed Memorial Day 8 at their home. Services were beautiful and impressive, the address being delivered by Hon. Edgar F. Kling, of Peru.—Hon. B. B. Shiveley, of Marion, delivered the Memorial address before the Elkhart Lodge.

MUNCIE.—WYSOR GRAND: Alma, Where Do You Live? Nov. 30: excellent co.: two well-filled houses. Henry Woodruff in The Prince of To-night 1 pleased good business. Cal Stewart in Politics 2: good co. and business. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 5: excellent co., to good business.

UNION CITY.—UNION GRAND: Alma, Where Do You Live? Nov. 23: excellent co. Commercial Traveler 24: fair satisfaction. The Hoover Stock co. 27-2 in Under Arizona Skies, The Girl from Newport, The Power of Politics, Done in Oil, The Tale of a Coat, and The Great Question: excellent co.

TERRE HAUTE.—GRAND: Around the Clock Nov. 29: poor attraction. Al. G. Field 30: capacity both performances. Richard Carle and Edna Wallace Hopper 2 pleased a fair house. The Girl of My Dreams 3 pleased. S. R. O. Seven Days 4: good co.; business fair.

FRANKFORT.—BLINN: May La Porte Stock co. Nov. 27-2 pleased good houses. Plays: Miss Petticoats, Dorothy Vernon of Haddon Hall, White Princess, Master Weaver. All of a

Sudden Peggy. Her Lord and Master. Just Plain Mary, and The Girl Patsy.

LOGANSPORT.—NELSON: Light Eternal Nov. 24, 25: excellent co.; good business. Henry Woodruff in Prince of To-night 27: good co. and house. Walker Whiteside in Magic Melody 28: capable co.; fair attendance. Madame Sherry 2 pleased.

WABASH.—EAGLES: Henry Woodruff in The Prince of To-night Nov. 28: immensely pleased; capacity. Alma, Where Do You Live? 1: excellent co.; well-balanced co.; immensely pleased; fair business.

SOUTH BEND.—OLIVER OPERA HOUSE: The Girl from Rector's 2 pleased fair house.——AUDITORIUM: Muldoon's Picnic Nov. 30-2: fair houses. The Traveling Salesman 3-6 drew well and pleased; good co.

GOSHEN. — JEFFERSON: Dante's Inferno Nov. 28, 29: fine pictures; small audiences. The Angel of the Trail 30: very poor; fair patronage. The Squaw Man 1: good; light audience.

CRAWFORDSVILLE. — MUSIC HALL: Madame Sherry Nov. 30: good co. and business. John Hyams and Leila McIntire in The Girl of My Dreams 4: excellent co.; S. R. O.

LA PORTE.—HALL'S: Parisian Beauties (burlesquers) 5: good house.——ITEM: The Elks' Memorial Services were held at the Phenix Theatre 3: very large attendance.

ANGOLA.—CROXTON: Cal Stewart in Politics Nov. 23: excellent, to a packed house. Susenia Blair canceled.

ALBION.—OPERA HOUSE: Cal Stewart in Politics Nov. 28: business good and one of the best attractions ever here.

RICHMOND. — GENNETT: Prince of To-night 2: Henry Woodruff supported by good co.; pleased large house.

ROCHESTER. — ACADEMY: Ole Peterson Nov. 25 pleased large house. Ladies' Minstrels (local) 29.

NOBLESVILLE. — GRAND: Madame Sherry Nov. 27: good co.; small house.

IOWA.

DES MOINES.

Trixie Friganza Popular Here—Irene Oshier Continues to Make Friends—Good Attractions.

Beulah Poynter appeared at the Berchel Nov. 26, 27, but Trixie Friganza in The Sweetest Girl in Paris 28-30 was the feature of the week. Uncle Tom's Cabin 1, 2 filled out the week. Offerings 3-10 include Polly of the Circus, Girl in the Taxi, and The Echo.

Irene Oshier and the Princess Stock co. appeared to advantage in The Blue Mouse 26-2. The Cowboy and the Lady followed, with The Resurrection underlined.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Frank G. King and Chic Perkins in Billy Nov. 30 delighted capacity. Besides Mr. King and Miss Perkins, Beth Merrill and Gladys Wayne deserve mention.——ITEMS: An imitation film in the Orpheum, at Nashua, Ia., caused a fire 24 that resulted in several hundred dollars damage.—Announcement is made that M. Pool, of Cedar Rapids, will erect a new theatre on Second Avenue. The new house will be of steel construction and seat 1,000.—Announcement is made that the new railroad ruling on excess baggage will go into effect July 1, 1912, and that all baggage over regulation size will be charged excess.—Fred Parker and Daisy Ashmore are being featured in Folks from Vermont.—Dexheim is to have a new opera house, and articles of incorporation of the new opera house association have just been filed.—Blanche Dove and Frankie Woods are being featured with the Echo co. now playing Iowa.—Grayde Olp has been accorded some splendid notices by the Iowa press for her excellent work in the title-role of Polly of the Circus.—The Bagnar Prince Opera co. opened at Ogden, Ia., Thanksgiving Day, with Rita Merrie as prima donna.—G. Byron Brown, known professionally as Bronti, died recently, and was buried at Clarion, Ia. He was with the Emma Abbott Bagnar Prince Opera co. last season.—Ida Weston Rae has joined the Northern Mildred co. FRANK E. FOSTER.

DAVENPORT.—BURTIS'S OPERA HOUSE: Top o' the World Nov. 30 pleased two fair-sized audiences. Trixie Friganza 2 in The Sweetest Girl in Paris; well pleased; two good houses. Tim Murphy 3 in The New Code; small but enthusiastic audience; Mr. Murphy in response to repeated applause came before the curtain and made a short talk, which was well received; the performance merited better patronage.——GRAND: Get-Rich-Quick Wallingford 30 pleased two capacity houses. The Russian Dancers 2; two performances, to well-filled houses.

FORT MADISON. — EBINGER GRAND: Monte Carlo Girls Nov. 28: good house. Muldoon's Picnic 29: fair. Merry Mary 30 pleased. National Troubadours 27 (home talent); good house. Get-Rich-Quick Wallingford 29: best ever. Henderson Stock co. 30-2: opened well.

DUBUQUE.—GRAND: Louis Mann in Elevating a Husband Nov. 29 delighted excellent house; Miss Wellman shared honors. Vera Michelena in Alma, Where Do You Live? 30 pleased fine audience. Paid in Full 2, 3: good business.

IOWA CITY.—COLDREN: Peck's Bad Boy Nov. 30: fair house. A Married Bachelor 2: small house. The Pumpkin Husker 3: poor business.

MARSHALLTOWN.—NEW ODEON: Polly of the Circus 1 pleased good house. A Millionaire Tramp 3: topheavy house.

FORT DODGE.—PRINCESS: Get-Rich-Quick Wallingford Nov. 22: capacity; excellent co.; entire satisfaction.

SPENCER. — GRAND: Toymaker's Dream Nov. 28 failed to please small house.

NEWTON. — LISTER'S OPERA HOUSE: Punkin Husker Nov. 30: good business.

KANSAS.

TOPEKA.—GRAND: The Coburn Players made their initial appearance Nov. 30-1, presenting Romeo and Juliet, Macbeth, and The Taming of the Shrew; well pleased audiences; business fair. The Newlyweds 2: made hit and the ludicrous situations kept the audience in a ripple of merriment; business good.——MAJESTIC: North Brothers' Stock co. presenting the revival of Hazel Kirke 29-4.——ITEM: Genevieve Russell, who for the past several weeks has been leading woman, will close engagement here the second week in January. She will join North Brothers' Stock co. at Wichita.

HUTCHINSON.—HOME: The Girl in the Taxi Nov. 27: fine co.; fair business. Casey Jones 28: fair co.; good business. The Lion and the Mouse 30: very fine co.; two S. R. O. houses.

JUNCTION CITY.—OPERA HOUSE: Madame Sherry Nov. 24: fine co.; S. R. O. Servant in the House 30: good co.; poor business; counter attraction, Baby Mine 6.

OTTAWA.—ROHRBAUGH: Madame Sherry Nov. 27: fine performance; fine business. Servant in the House 2: fine performance; fair business.

FORT SCOTT.—DAVIDSON: Newlyweds Nov. 27: light house; stormy night; fine performance. Smart Set 2.

SALINA.—CONVENTION HALL: U. T. C. Minstrels Nov. 30, 1 pleased full houses. Baby Mine 5 pleased.

COLUMBUS.—McGHIE'S: The Wolf Nov. 29; date changed until later.

KENTUCKY.

OWENSBORO.—GRAND: Barriers Burned Away Nov. 25: fair business. Madame Sherry 28: large and delighted audience. Al. G. Field's Minstrels 4: good business.——ITEMS: Elks' Memorial Services 3: largely attended.—Members of the City Council, accompanied by the Mayor, occupied a box at the performance of Field's Minstrels.

PADUCAH. — KENTUCKY: The King of Long Horn Ranch Nov. 30; fine business and pleased. The Night Rider 1: fair performance and business. Elks' Memorial Services 3.

LEXINGTON.—OPERA HOUSE; The Heart Breakers Nov. 24: George Dameral featured and made good: biz business. Around the Clock 25: fair performance; pleased good business.

MIDDLESBORO.—MANRING: The Manhattan Opera co. Nov. 30-2 canceled.

HENDERSON.—PARK: Al. G. Field's Minstrels 5 delighted S. R. O.

LOUISIANA.

DONALDSONVILLE. — GONDRAN: The Wolf Nov. 26 pleased good business at two performances.——AUDITORIUM: Elks' Memorial Services and Sacred Session by Lodge No. 1113 3.——RIVER LANDING: Monks and Coleman's Floating Hippodrome drew well 26.——UNDER CANVAS: Owing to an accident to their big tent Murphy's Comedians were switched to the Gondran, and gave satisfaction throughout their engagement.——ITEM: James J. Van Lotten, manager and co-lessee of the Gondran, has sold out his interest to Trepanier and Boston, owners of the Happy Hour.

PLAQUEMINE.—HOPE OPERA HOUSE: The Wolf Nov. 25 pleased small house. Hazel Woods in The Little Homestead 29: small house. Morosock and Watson's Minstrels 1: fair co.; poor house. Sis Perkins 3: fair business.

NEW IBERIA.—ELKS': Thomas Jefferson in Rip Van Winkle Nov. 23: excellent performance; attendance good. Dixie Minstrels 4: co. poor.

SHREVEPORT.—GRAND: Chocolate Soldier 2: excellent co., with Charles Purcell in the title-role to large and enthusiastic audiences. Williams's Stock co. 3-7.

MAINE.

BANGOR.—OPERA HOUSE: The Bachelor Nov. 29, presented by Paul Gilmore and an excellent co., well pleased good audience. Stetson's U. T. C. 30: two packed houses; co. and performance about same as usual. The Rosary 1, 2 pleased three fair audiences; co. and performance good. Billy the Kid opened 5 for two nights to good house.

LEWISTON.—EMPIRE: The Cat and the Fiddle Nov. 22: fair co.; good business. Uncle Tom 27: fair house.——ITEM: Members and friends of Lewiston Lodge B. P. O. E., No. 371, filled the Empire 5 for the annual memorial services; impressive exercises; Hon. Edward L. Dingley, of Kalamazoo, Mich., was the orator.

BRUNSWICK.—TOWN HALL: S. C. Comedy co. Nov. 28: excellent co.; packed house. French Dramatic co. 29: excellent, to large house. Circle de Cremes 30: fine performance; packed house. Stetson's U. T. C. 2: good co., to two packed houses.

MARYLAND

ANNAPOLIS.—COLONIAL: The Strugglers 2: fair co. and business. Whitesides-Strauss co. in For His Sister's Honor, Parish Priest, Under Southern Skies, Sweet Molly O. Angel of the Trail, and Fifth Commandment 4-9; opened to good house.——ITEM: James Sze is the new manager.

HAGERSTOWN. — ACADEMY: Whitesides-Strauss co. Nov. 27-2 pleased good houses. Helen Grayce Stock co. in The Squaw Man 4-9: fine co.; good business.

CUMBERLAND.—MARYLAND: The Dawn of a To-morrow Nov. 27: excellent co.; business good. Confession 29 pleased capacity.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Della Clarke and co. in Introduce Me Nov. 29-2 drew S. R. O. 30, while the attendance during the rest of the engagement ranged from fair to good. Miss Clarke, who wrote the comedy appeared in the role of wife and writer, and gave a fine interpretation of the two characters, and shared first honors with Clara Krall in the role of the actress. The aunt was cleverly acted by Jessie Morris Sullivan, who made the most of the mirth provoking role. Henry F. Pemberton made the most of the difficult character of the husband; but little more could be desired of the interpretation of the role of business-manager and agent than secured by Gordon De Maine. The Family 4-6: this is the play that is said to have ex-President Roosevelt's indorsement, and in it are several very good people. James F. Hogan as David Speed was exceptionally good in the part. Mrs. L. O. Yeoman made an ideal mother. W. H. Long gave a clean-cut impersonation. Dorothy Howard, J. Merton Strock, and Sadie Worsley were well cast. The co., though small, is most capable, and gave a very pleasing performance; attendance fair.——GAYOY: Billy 4-9: W. H. Mack in High Life in Jail. Mazin Brothers and Bobby, Sharp and Wilkes, Greene, Mc-Henry and Deane, Schroder and Chappelle, Robin and Dena Cooper and co. in The Confession to large attendance.——ITEMS: Manager Henry G. Millward, of the Lester-Lonergan Stock co., New Bedford, is the editor of a most interesting paper that is published weekly in the interest of his co. under the name of the "Lester-Lonergan Dramatic News."—Mrs. Hollo Lloyd and son left for their home, Cleveland, O., 29, to spend the holidays.—Madame Carmen Melis, prima donna soprano of the Metropolitan and Boston Grand Opera cos., gave a song recital at Music Hall 4, assisted by Roul Romito, tenor, and Signor Chandestini, accompanist, to a large and fashionable audience. The concert was given under the management of O. E. Borden, of this city.—Manager John W. Bowyer, of Just Plain Folks, was in town 2.—Fall River Lodge of Elks, No. 119, held their annual Lodge of Sorrow in the Academy 13, in the presence of a very large attendance. The address was given by John E. Swift, of Milford Lodge, No. 633, assisted by the Arion Male Quartette and Mrs. Annie Whittney. Twenty-nine members have died since the lodge was organized.

W. F. GER.

NEW BEDFORD.—THEATRE: Maude Adams in Chantecler 4 delighted capacity.——HATHAWAY'S: Lester Lonergan Players in Quincy Adams Sawyer 4-9, pleasing large audiences.——ITEMS: Rose King, the popular leading woman of the Lester-Lonergan Players, closed 2 and will visit her home in Wisconsin.—Amy Ricard (Mrs. Lonergan) will appear in the leading roles hereafter.—Alma Kruger has been specially engaged to play Queen Gertrude 11-16.—Louise Stone will join the co. 11.—Lester Lonergan delivered the eulogy at the memorial service of New Bedford Lodge, No. 78, B. P. O. Elks, held at Hathaway's Theatre 3. A special stage setting prepared for the service by H. E. Goodwin, scenic artist, excited much favorable comment. Mr. Goodwin's rendering of "Thanatopsis" was a feature.

LOWELL.—OPERA HOUSE: Della Clark in Introduce Me Nov. 27: good house. Two Nights in a Barroom 28: large house. Billy the Kid 29, 30: good houses. Pomander Walk 4 deserved larger house. Maude Adams in Chantecler 5 pleased large house.——MERRIMACK SQUARE: Stock co. in The Great Deighan 27-2: good houses.——HATHAWAY: Donald Meek's Stock co. in Our New Minister 27-2: good business.

LAWRENCE.—OPERA HOUSE: The Cat and the Fiddle Nov. 29: large house. Billy the Kid 1, 2: fair business.——BROADWAY: Broadway Stock co. closed a four weeks' engagement 2.——ITEM: George J. Cleveland, popular treasurer of the Colonial, has resigned to accept a similar position at the new Colonial Theatre, at Haverhill, Mass. George will be greatly missed.

NORTHAMPTON. — ACADEMY: Readings from the records of the United States Senate by Senator M. Bishop 27; good; attendance small. Knights of Pythias Minstrels 29.——AMHERST: Williams's Concert 6. William Farnham 12.——GREENE HALL, SMITH COLLEGE: Harold Bauer, piano recital, 6 pleased good attendance.

FITCHBURG. — CUMMINGS: Taylor Stock co. Nov. 27-2: good business. Kinemacolor pictures 4: poor business.——ITEMS: A permanent stock co. will be installed here 25, under direction of Albert Laude, formerly with Poli's of Worcester.—B. P. O. E. Lodge, No. 647, held annual Lodge of Sorrow 3.

BROCKTON. — HATHAWAY'S: Thompson-Woods Stock co. in A Woman's Way 4-9: opened to good house and gave fine performance. Frances Brandt and Thurlow White in the leading roles did good work: the co. rendered a well-balanced support.

GLOUCESTER.—UNION HALL: Yale Stock co. in A Jealous Wife, Hello Bill, Village Parson, Traveling Man, and Miss Petticoats Nov. 27-2: excellent co.; fair house. Ralph Ravenscroft deserves special mention. Cat and the Fiddle 4 pleased good house.

HOLYOKE.—EMPIRE: Empire Stock co. in The Fatal Card Nov. 27-2: good performance; business fair. Messrs. Grey, Webb, and Dashiell excellent. Stock co. in The Nigger 4-10: best offering of season.

SALEM.—EMPIRE: Phelan and Keeton co. closed 2. U. T. C. 4: fair business. Cat and the Fiddle 5: small house. Maude Adams 6: large audience.

ATHOL.—OPERA HOUSE: Gamblers Nov. 23: excellent co. and business. Billy the Kid 28: good co.; fair business. Two Nights in a Barroom 2: fair co. and business.

WORCESTER. — POLI: Vaudeville co. opened 4.——FRANKLIN: The Girl of the Streets 4-6.

MICHIGAN.

DETROIT.

Minstrelsy and Song at the Garrick—Capacity Business at the Temple.

The Garrick Dec. 4-9 divided the week between Lew Dockstader's Minstrel organization, which proved a good drawing card, and Lew Fields in one of the best song offerings of the season, The Hen Pecks. Next week, The Bohemian Girl.

Ziegfeld Follies occupied the stage at the Detroit Opera House 4-9. Next week, The Round Up.

Capacity attendance was the rule of the week at the Temple Theatre 4-10, where the bill was headed by Tom Terriss and players in Servus.

Let George Do It, headed by George F. Murphy, at the Lyceum Theatre 3-9. Next week, Finie O'Hara.

Anna Eva Fay never ceases to be a good drawing card in Detroit and her presence at Miles Theatre 4-10 crowded the cosy theatre all week. The balance of the bill was up to the usual standard of the house.

Frank Finney and the Trocaderos, one of the better class of burlesques, drew well at the Gayety 3-9, and the New Biz Review, headed by Frankie Heath and Harry Lovea, was the week's attraction at the Avenue. Next week the Gayety announces Bobie's Knickerbockers and the Avenue Theatre has booked the Gay Widows.

RUTH A. MARSHALL.

BAY CITY.—WASHINGTON: Dockstader's Minstrels Nov. 21: fair performance; small audience. Cow and the Moon 23. William Hawtrey in Dear Old Billy 24: delightful comedy; fair business. Traveling Salesman 30 drew two good houses. Chauncey Olcott 6.——LYRIC: Highy Permanent Stock co. continues to draw well. Sousa and Band gave pleasing concert 1.

PORT HURON.—MAJESTIC: The Cow and the Moon Nov. 20: good business. Millionaire Tramp 3: fair co. and business. The Girl in the Taxi 4: excellent co. and fair business. Chauncey Olcott in Macushla 5: capacity house and pleased.——CITY: Marks Brothers' Stock co. drawing good house every night.

ADRIAN. — CROSWELL OPERA HOUSE: The Little Girl That He Forgot Nov. 30: fair co.; good business and satisfaction. The Girl in the Taxi 1: not very good business but pleased. The Cow and the Moon 2: crowded house.

COLDWATER.—TIBBETTS: Squaw Man Nov. 30: large and well-pleased house. Alma, Where Do You Live? 7.

MINNESOTA.

ST. PAUL.

Thomas Van and Ethel Gilmore Pleased—Changes of Management and Items of Interest.

Alma, Where Do You Live? tickled the risibilities of Metropolitan patrons 3-9. It would be a difficult matter to find any one more elegantly fitted for the leading role than Vera Michelena. Her allurement is present in voice, face and figure. W. H. Power made much of the low comedy part of Theobold. Robert Dove's singing was greatly enjoyed. Every song received numerous encores. Louis Mann 10-16. Girl in the Train 10-16. Spring Maid 17-23. Country Boy 24-30. Naughty Marietta 31-Jan. 6.

Thomas E. Van as Monsieur, and Ethel Gilmore as the dancer gave the performance of The Soul Kiss from mediocrity at the Grand 2-4. Attendance was fair. Her Detective 10-16. Sunbeam Hunting 17-23. Let George Do It 24-30. Kilmo 31-Jan. 6. School Days 7-13. Girl in the Taxi 14-20. White Sister 21-27.

The Emerson Mill 5-9 embraced Four Ball Flyers, Lola Mirzel, Harry Van Fossen, Mazetti Troupe, Kitty Rose, and Holman Brothers.

Pianophiend Minstrels, Three Lyres, Cronch and Welch, Haviland and Thornton, Cronin de Gascoone, A. O. Duncan, and Wynne Brothers constituted the largely musical bill at the Orpheum 5-9.

Harry Hastings's Big Show at the Shubert and Miner's Americans at the Star were the business attractions 5-9.

Manager Stevens, of the Empress, tendered a banquet to the newspaper men of the city on the stage of the theatre Nov. 29.

Ludwig Hess was soloist at the Symphony Concert 29 at the Auditorium. Soloists were Dr. Ahlstrom and children heard the orchestra afternoon 29. Fourth regular concert comes 5, when Mr. Timanoff, the concert master, will be soloist. Owing to the Land Show being held Nov. 13-18, the regular concerts afternoon 10, 17 and 24 will be given at the Metropolitan.

A trio of comers representing the Drama League appeared to have certain features eliminated from the performance of Alma at the Metropolitan. One of the trio confessed to the fact that a musical play minus the original cast of Fascinating A. G. Delamater, manager of the Shubert-Auditorium, will also oversee the St. Paul Shubert. Frank Priest is the local manager. The change took place upon the arrival of C. A. Bird, general representative of the Shuberts, last week. It may be that the first of the year will see a change in the policy of the theatre.

JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE: Sousa's Band Nov. 28: large and well-pleased house. Girl and the Train 29, 30: fair houses. Polite Vaudeville co. 2-4: fair co. and business. Polite Servus Lie to Your Wife, Grace Van Studdiford, Mistress of Lotty, Way Out West, Woman of the World, Dolores, and Girl of the Mountains: pleased satisfactory business. Dora Pursle 5.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM: Harvey Stock co. Nov. 26-2: fair co. and business. Alma, Where Do You Live? with Vera Michelena 11: excellent co.; played fair house. Louis Mann in Elevating a Husband 21: excellent; pleased good house.

CLOQUET.—NELSON OPERA HOUSE: The Girl and the Tramp 11: fair co. and business.

ROCHESTER. — METROPOLITAN: Silas' Minstrels Nov. 30, 31: crowded houses.

MISSOURI.

ST. JOSEPH.—TOOTLE: Coburn Players in Shakespeare's plays Nov. 27-30: excellent artists; worthy of highest praise: company and Ahern Electric Opera co. 30-2: one of the best cos. ever here; Edith Ahern, Lenore La Baron, Louis Kreidler, Jean Abercrombie, and Leonard Semmet were chief favorites; business fair.——LYCEUM: Seal Kiss 26, 27: good co. and production; pleased good business. Pathe's Travelogues 28, 29 pleased fair business. Brewster's Millions 30: excellent co.; two capacity houses; Louis Kimball as Monty received numerous curtain calls.

DE SOTO. — JEFFERSON: The Stanley Stock co. Nov. 27-29: very good co.; good business. Plays: The Rancher, Michael Strogoff, Cowboy's Secret.

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HANNIBAL.—PARK: Cowboy and the Thief Nov. 27 pleased fair house. Top o' the World 2: good co.; two good houses.

MEXICO.—GRAND: The Fortune Hunter 5; excellent co.; good business.

MOBERLY.—HALLORAN'S: The Millionaire Tramp Nov. 30 pleased capacity.

MISSISSIPPI.

MERIDIAN.—GRAND: Nat Goodwin in The Captain Nov. 20: excellent co.; pleased large house. Excuse Me 23; big business. The White Sister 30. Alias Jimmy Valentine 2 pleased.

BILOXI.—DUKATES: Seven Days 1.—BIJOU: Dante's Inferno pictures Nov. 24-26; packed houses.—UNDER CANVAS: G. Carlton Gur Players 20-25 pleased S. R. O.

JACKSON.—CENTURY: Nat Goodwin in The Captain Nov. 22 pleased good house. Mutt and Jeff 23 satisfied heavy houses matinee and night.

COLUMBUS.—THEATRE: Seven Days Nov. 28; excellent performance; poor business. Coburn's Minstrels 1.

CLARKSDALE.—NEW THEATRE: Paid in Full Nov. 21; large and appreciative audience. Third Degree 2.

TUPELO. — OPERA HOUSE: Montaville Flowers Nov. 23 (auspices Y. M. C. A.) pleased fair business.

VICKSBURG.—WALNUT STREET: White Sisters 2 pleased two good houses. Alias Jimmy Valentine 6.

SCRANTON.—WARFIELD: Seven Days 2 pleased fair house.

GREENVILLE.—GRAND: The White Sister 4, with Lillian Rhodes in leading role.

MACON. — NEW LYCEUM: Coburn's Minstrels 6 pleased S. R. O.

MONTANA.

BUTTE.—BROADWAY: Spring Maid Nov. 27; house sold out at noon before performance.—FAMILY: Gillette Stock co. in Esther's Temptation 3-9. Ned of the Plains 10-16; fair business.—ITEM: The vaudeville stunt. A Night in a Police Station, with ten people, closed 7, at Empress, was the first turn ever given in the house and deserves special mention.

NEBRASKA.

OMAHA.

Good Business at the Brandeis—Woodward Stock Company Continues Popular.

The Soul Kiss was the offering at the beautiful Brandeis Nov. 20 and, as usual, the engagement was a financial success. Tim Murphy was the Thanksgiving Day attraction, giving two performances to fair business. The Girl in the Taxi 1, 2 was well received. Pearl Singclar is the same part was most attractive. The Echo opened a week's engagement 3 and is proving a money maker at popular prices. Manager Burgess has Louis Mann 10-13. The Newlyweds 14-16.

The Coburn Players are on at the Boyd for the full week of 3 in repertoire. Shakespearean plays are given a scholarly presentation, which is proving not only attractive but most instructive to the youth of our city. Reduced rates are given pupils in our advanced schools. The Red Mill 11, 12. Blanche Ring is to be the Christmas attraction.

The bill at the Orpheum week of 3 is La Arcaros and Victor, Cummings and Gladyings, Harry Olive, the Three Leightons, Hugh Herbert in The Son of Solomon, Lillian Steele, and the Six American Dancers. As usual, the audiences are emphatic in their approval.

The Girls from Missouri is the attraction at the Krug week of 3 and is proving one of the best things ever seen at this house. Eva Mull is particular is a charmer. Manager Franke has Miner's Americans week of 10.

The World of Pleasure is the offering at the Gayety week of 3 and business is all that could be desired. The matinees in particular are crowded to the doors.

A Stranger in a Strange Land is the bill at the American week of 3, where the Woodward Stock co. continues on its way to success. Her Great Match for week of 10.

J. RINGWALT.

GRAND ISLAND. — BARTENBACH'S OPERA HOUSE: Tim Murphy in The New Code Nov. 23; good co. and business.

NEVADA.

RENO.—MAJESTIC: Rose Melville in Sis Hopkins Nov. 18; S. R. O. Boston Lyrics 24. Harper and co. in Two Married Men 30; poor co. and house.

NEW HAMPSHIRE.

MANCHESTER.—PARK: Ten Nights in a Barroom Nov. 27; good co.; S. R. O. At Valley Forge 28; poor co. and business. Cat and the Fiddle 29 (return) pleasing business. Billy the Kid 4; good co. and business. Stetson's U. T. C. 5, 6; good houses.

DOVER.—CITY OPERA HOUSE: Stetson's U. T. C. Nov. 25 drew big business; satisfactory performance. Yale Stock co. 30-2 in A Jealous Wife, Village Parson, Hello Bill, Traveling Man, Princess of Patches, and Miss Petticoats; good co. and business. The Rosary 9.

PORTSMOUTH. — THEATRE: Grace George shone brilliantly in Just to Get Married Nov. 23; fine supporting co.; fair house only.

CLAREMONT.—OPERA HOUSE: Over Night Nov. 28; excellent co.; light business. Lorne Elwin co. 30-2; fair business.

NEW JERSEY.

JERSEY CITY.

Francis Wilson and Baby Davis at the Majestic—Burlesque Attractions and Gossip.

Francis Wilson and his excellent co. drew crowded houses to the Majestic Theatre Dec. 4-9, when The Bachelor's Baby was thoroughly enjoyed by large numbers. The staging of the comedy was perfect and the acting was of the best. Louis Massen was fine as the counselor and adviser and he made a hit. Baby Davis as Martha was excellent and instantly became a favorite. She is cute and divided honors. Alma Chester as Mrs. West was fine, and Edna Bruns as her daughter was very good. E. Soldene Powers as the butler was good. Eva Fay in Old Hallowell's Millions 11-16.

The Moulin Rouge Burlesquers came to the Bon Ton Theatre 4-9 to fair patronage and with a good attraction. Dave Hilton, Lillian Thurston, Ed. Nibbe, Marie Bordeaux, and the Lee Sisters work hard. The olio is very good, George Wilson and Lillian Thurston do a good act; also Will Mack and the Lee Sisters. The Kentucky Belles 11-16.

The Elks's memorial services at the Majestic Theatre 3 were excellent.

Five early Dutch portraits taken by Francis Wilson out of his private collection and used by him to decorate the acts of The Bachelor's Baby are carried on tour for the play, protected by an insurance greater by several thousands of dollars than the policy possessed by the comedian on his own life. WALTER C. SMITH.

BURLINGTON.—AUDITORIUM: After having remained closed from Nov. 30-5, inclusive, the auditorium opened with Howe's travel pictures; as usual, a large audience welcomed his return and were delightfully entertained by a programme conceded to be the best ever presented in this city. The Elks' Lodge of Sorrow 8, with Brother Frank Crowther, of Perth Amboy Lodge, the orator, and the Trinity Quartette, composed of the following well-known artists, Alice Glassmire, Beatrice Walden, Joseph McGlynn, and Horace R. Hood, with Mrs. William S. Thunder accompanist, was most impressive and drew capacity house. Our New Minister 7. Vaudeville 9. Three Twins 13.—ITEMS: Mr. Carlton, for the past seven years the effect man with Lyman H. Howe's Western co., has been transferred to one of the cos. touring the East.—Samuel Coon, treasurer; George Silpath, stage-manager; George Hoover and William McGonigle, doormen, represented the Auditorium staff at the funeral of the late James W. Lanning, father of Manager Lanning and president of the Auditorium Amusement Co., held at Trenton 4. A magnificent floral piece was their offering, a silent tribute of the high esteem in which the deceased was held.—Lillian Buckingham in The Stampede is underlined for an early presentation.

J. WILL BURR.

PATERSON.—LYCEUM: Presented Eva Fay Nov. 27-2 in a new play called Old Hallowell's Millions, from the pen of Omar Sami, in four acts, and deals with the scheming of various persons in close touch to an old millionaire to separate his heir, a niece, from her just due. The old man having become a partial believer in spiritualism, the schemers enlist the services of Myrza (Eva Fay), a mind reader and medium, to further their ends. Hallowell is undecided what to do and wants advice from his dead sister in the spirit world. Myrza gives it at a public seance on the stage, when the co. is seated in the audience and the audience is supposed to be in the Imperial Music Hall, New York city. During this act Eva Fay introduces her thaumaturgy act well and favorably known in vaudeville. The District Attorney finally thwarts the plans of the schemers, falls in love with Myrza, who repents her part in the affair, and everything ends satisfactorily. The co. is under the direction of Vaughan Glaser, which is guarantee that it is a capable one. The members are George D. MacQuarrie, Omar Sami, Emel Collins, Henry Crosby, George A. Weller, William Harris, Harry P. Myiett, George B. Leffingwell, James Mott, Dell May, Virginia Edwards, and Nell E. Strong. The play will no doubt serve as a suitable vehicle for the star's clever work in her particular line, but will never add materially to her reputation. Care was shown in the staging. Orpheus Concert (local) 4 drew large and fashionable audience. Madame X, with Adelaide French in the leading role, pleased fine houses 5-9; co. fine. Miss French's many friends turned out in large numbers and accorded her a hearty welcome to her home town.—OPERA HOUSE: Presented the players in Quincy Adams Sawyer 27-2; the co. appeared to good advantage and gave a very creditable performance; in fact, so much so that it was repeated 4-9 to large houses; the staging of the piece deserves mention.

UNION HILL.—HUDSON: Excellent business rewards a clever bill; every act being a gem. Those appearing were Edmund Breese and co. in a fine sketch, Ardath and the Singalese Dancers, Holmes and Buchanan, Wilson Brothers, Lamont's Cowboy Minstrels, Eddie Ross, and the Havelocks 11-16.

TRENTON.—BROAD STREET: Forepaugh Stock co. presented Our New Minister to poor houses 4-9.—ITEM: It is rumored that next week will be the last week of the Forepaugh Stock co., and in the future the house will be used for pictures.

BRIDGETON. — CRITERION: The Strugglers Nov. 30; two performances, to fair business. Joseph Conyers in Our New Minister 4 pleased small house.

NEW MEXICO.

ALBUQUERQUE. — ELKS' OPERA HOUSE: Traveling Salesman 2 pleased large house. Grace Van Studdiford 7 pleased big business.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: William Faversham, supported by Julie Opp and a very capable co., in The Faun 1, 2 attracted large and highly pleased audiences. The Princess Zim Zam, a new play by Edward Sheldon, received its premiere performances here 4, 5 and made a most favorable impression with large and critical audiences. The scenes of the play are laid at Coney Island, and the story is extremely interesting, well sustained and handsomely produced by Liebler and Co., who have provided an exceedingly well selected cast. Dorothy Donnelly in the leading role, who made her initial appearance as a star, is given splendid opportunities and scored an instantaneous success. Her emotional scenes of love, anger and hate were especially well done. Jack Barrymore shared honors with the star, having a congenial role, which he handled in his usual natural and masterful manner. Commendable work was also contributed by John G. Sparks, Lee Baker, Olive May, and Susanne Sheldon. Sousa's Band 6 provided a delightful programme, aided by Herbert L. Clarke, cornetist, and Miss Zeteler, violinist; attendance fair. Yiddish Players 7, headed by Madame Esther Kaminsky. All-star cast in Pinafore 8. Marie Cahill in her new musical comedy The Opera Ball, 11, 12.—EMPIRE: Max Spiegel's Queen of Bohemian Burlesque co. returned 4-6 and were warmly received by big audiences. Sam Sidman won great favor, as usual. Countess Rossi, Charles Drew, and specialties by Will Ward and Clark Sisters were prominent feature. Biz Banner Show 7-9, with Ed. Gallagher, Al. Shean, Mildred Stoller, Howse Sisters, and Blanche Baird chief entertainers, drew packed houses.—GAIETY: Offered a good bill week 4-9 in the Blue Ribbon Girls which served to pack the house and please the patrons. Belle of Broadway Burlesquers 11-16.—ITEMS: The local theatre patrons contributed generously Thanksgiving Day to the Tuberculosis Fund by collections taken at the performances in all theatres and at the Exhibition Athletic Club entertainment; the amount raised was $839.17.—George Tyler, of Liebler and Co., was in town 4, 5, in the interest of Princess Zim Zam, George Sheldon, the author, and Hugh Ford and Alice Knauser, of New York, also witnessed the first performances. GEORGE W. HERRICK.

ELMIRA.—LYCEUM: Dockstader's Minstrels Nov. 30; large business. Imperial Russian Court Balalaika Orchestra 1 (return); large house; delighted. Chicago Stock co. 4-9; excellent business. Plays: Sham, The Genius and the Model, The Governor and the Boss, The Straight Road, Our New Minister, The Little Princess, Strongheart, The Fourth Estate, and The Angel of the Trail.—MOZART: The Stanford and Western Players in Rosalind at Red Gate 4-9 pleased large houses. Emily Smiley, Brandon Evans, Edward Keane, Hugh Retticker, and the other popular members of the co. doing excellent work.—ITEMS: The officials of the Elmira Water, Light and Railroad Co., owners of Rorick's Theatre, entertained the local newspaper men and dramatic correspondents at an elaborate banquet at the Cold Brook Club 2, the occasion being the sixth annual affair of its kind.—President Ray Tompkins acted as toastmaster; the address of the evening being delivered by Colonel Joseph F. Scott, State Superintendent of Prisons.—Lee Norton celebrated his fifth anniversary as manager of the Lyceum 6. He has been identified with the theatrical profession for twenty-eight years, twenty-one years of the time with the Wieting Opera House, Syracuse. He received many warm congratulations from those who appreciate his many sterling qualities.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE: The Chocolate Soldier Nov. 30 repeated its former success playing to capacity each performance. Baby Mine 1, with the original cast, including Marguerite Clarke, Ernest Glendinning, and Walter Jones; delighted large audience. The Kilties' Band 2; fair business. William Faversham, supported by Julie Opp, in The Faun 5; enthusiastically received. Madame Raminsky in The Orphan 6; small house.—MOHAWK: The Behman Show (return) 30-2; crowded houses. Florence Mills, Jean Carothers, Harry Frazer, and Joseph Weber handle the leading roles. The Big Banner Show 4-6; headed by Ed. Gallagher and Al. Shean served to fill the house.

NAT SAHR.

ROCHESTER.—LYCEUM: Introduce Me, a light comedy by Della Clarke, played to fair business 4-7; Miss Clarke plays the principal role, supported by a clever co.—BAKER: Ten Nights in a Barroom 4-6; capable cast; drew well. Love's Young Dream, with Fiske O'Hara, proved an excellent attraction 7-9; as usual Mr. O'Hara's Irish songs were features of the performance.—CORINTHIAN: Runaway Girls 4-9; a two-act musical travesty with vaudeville; big business.—COOK'S: The Tiger Lilies in a medley of songs and dances, presented a most satisfactory entertainment 4-9; a number of unusually good acts presented in the olio.

H. G. ZIMMER.

WATERTOWN. — CITY OPERA HOUSE: The Chocolate Soldier 6; nice business; well-balanced co. The Missouri Girl 9, with Wanita Wallace and Zeke Dobson; heavy advance sale.—ORPHEUM: Return engagement of the Daly Stock co. in The Circus Girl and The Great Diamond Robbery to excellent business; three S. R. O. houses. DON HOLBROOK.

SYRACUSE.—WIETING: The Aborn Opera co. in a stupendous production of The Bohemian Girl drew good house 4-6. All-star cast in Pinafore 7 pleased.—BASTABLE: Fiske O'Hara in Love's Young Dream appeared to advantage before large audiences 4-6. H. A. BRIDGMAN.

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POUGHKEEPSIE. — COLLINGWOOD: Billy the Kid Nov. 23; fair. Penita Auriole 24; good pianist; fair house. Standing Pat 25; good co. and house. Naughty Marietta 27; excellent co. and business. Beauty Spot 28; good co. and house. May Irwin 30; excellent co., to capacity. Paid in Full 1; fair and fair. Elks' Memorial (local) 2. The Runaway (Billie Burke) 4; fine co.; big business. His Honor the Mayor 6; good co.; fair house. Balalaika Orchestra 8; excellent music; fair house.

GLOVERSVILLE. — DARLING: Belasco Stock co. closed a week's engagement 2; good business; first-class satisfaction. The Chocolate Soldier 4 scored a most pronounced success to capacity.—ITEM: Of special interest to local theatregoers was the appearance of Lotta Gale

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NEWARK.—SHERMAN OPERA HOUSE: Shine on Harvest Moon Nov. 25; poor, to light business. National Stock co. 27-2 (omitting 1); best stock co. of the season, to good business. Vogel's Minstrels 1; excellent, to capacity business.—ITEM: Manager S. F. Sherman, after fifteen years' of service, has retired, and will move to Chattanooga, Tenn. The theatre will now be managed by the Newark Amusement Co.

ONEONTA.—THEATRE: Tempest and Sunshine 2; fair co.; medium-sized audience. Myrtle-Harder Stock co. 5-9 in The Girl in Waiting, Salomy Jane, Sunday, His Last Dollar, The Great John Gaston, and The Gentleman from the South; excellent and well balanced co., to S. R. O.

SODUS.—NEW OPERA HOUSE: Mrs. Briggs of the Poultry Yard (local) Nov. 28; good satisfaction; large audience. Vogel's Minstrels 2 pleased crowded house.—ITEM: Time filled until Jan. 22; biggest business in history of house.

NEWBURGH.—ACADEMY: Charles K. Champlin co. in The American Prince, A Runaway Wife, Hello Bill Nov. 27-2; good business. Harry Kelly in His Honor the Mayor 4 pleased good business.

KINGSTON.—OPERA HOUSE: Week of 4 Charles K. Champlin co. Plays: The Mill of the Gods; Shore Acres, The Reformer, The Call of the Wild, The Crisis, Her American Prince, and The Runaway Wife.

BATAVIA.—OPERA HOUSE: Lyna Stock co. 4-9 in The Mysterious Burglar, Utah, Fight for a Million, Ishmael, Moonshiners, For Her Sake; excellent co. and business.

COHOES.—MAJESTIC: Staniach-Harda Stock co. Nov. 27-2 in The Great Divide; pleased increasing business. Lion and the Mouse 4-9; opened well.

PENN YAN.—SAMPSON: Kilties' Band Nov. 23; two good houses. Vogel's Minstrels 30 pleased two S. R. O. houses. Man on the Box 8.

BINGHAMTON. — STONE: Austin Flood's pictures 4-6; well received by large-sized audiences. Vogel's Minstrels 8. William Faversham in The Faun 9.

SARATOGA SPRINGS. — BROADWAY: The Easiest Way 30 pleased.—ITEM: Manager Haase is now in New York booking attractions for December and January.

BAYSHORE.—CARLETON OPERA HOUSE: Norris Stock co. in The Wolf Nov. 26-2; good co. and business.

NORWICH.—CLARK OPERA HOUSE: John B. Wills co. Nov. 27-2; very good business. Man on the Box 4 pleased large audience.

AUBURN.—JEFFERSON: Chocolate Soldier 9 pleased good house.—AUDITORIUM: Sousa's Band 4; excellent business.

WHITE PLAINS.—COURT SQUARE: Crescent Stock in Pierre of the Plains 4-10; good business.

CORTLAND.—THEATRE: Little Miss Cut-Up Nov. 29, 30. Man on the Box 2; fair co. Rambler Minstrels 7, 8. Chocolate Soldier 15.

PLATTSBURG.—THEATRE: Gamblers 2; small house. Over Night 8; fair business.

PALMYRA.—OPERA HOUSE: Vogel's Minstrels 4 delighted big house.

LYONS.—MEMORIAL: Indian Concert Band 4 (Star Course); good concert; fair business.

PERRY.—AUDITORIUM: The Old Homestead 12 pleased.

WELLSVILLE.—BALDWIN'S: Old Homestead 1; full house; pleased.

ITHACA.—LYCEUM: Marie Cahill in The Opera Ball 7; first performance.

LOCKPORT.—HODGE: May Robson in Rejuvenation of Aunt Mary 7; fine co.; good house.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM: Girl of the Golden West Nov. 30; excellent production, but the advance prices proved too much, so the co. did not receive the patronage deserved. Miss Nobody from Starland 4; good co. and business. The Traitor 5; poor co. and business.

GREENSBORO.—GRAND: The Girl from Rector's Nov. 29; fair co.; small business. Hoyt's A Bunch of Keys 30; poor attraction; very slim business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: Harry Bulzer in The Flirting Princess Nov. 28; co. and production only fair. Roberts, Bergen and Roberts in Jim the Penman 30 canceled.—ITEM: Jane Houston, a former Fargo girl and a member of James K. Hackett's co. this season, is visiting friends in the city prior to rejoining the co. in Milwaukee.

OHIO

TOLEDO.

William Hodge Well Received—Joseph Gary and Sarah Padden Added Many New Friends.

William Hodge and an excellent co. were seen at the Shubert Auditorium Dec. 4-9; good average business. The Chocolate Soldier 14, 15.

The Third Degree pleased large houses at the Lyceum Nov. 30-2. Joseph Gary as Richard Brewster won much deserved applause and Sarah Padden made a deep impression as Anna Jeffries. A capable co. was in support. Hanlon's Fantasma 3-7; good co. and pleased. St. Elmo 4-9. Mutt and Jeff 10.

At the Valentine 30 Walker Whiteside and an excellent co. appeared in The Magic Melody to very appreciative audiences. Sousa and his band 2, with Virginia Root, soprano; Nicoline Jedeler, violiniste; Herbert L. Clarke, cornetist, pleased and drew good houses. Leila McIntyre and John Hyams, The Girl of My Dreams 11, 12.

At the American 3-9 Muldoon's Picnic, with charming Genevieve Victoria, who is growing very popular. Mildred and Rogciere 10.

JANE CURTIS.

URBANA. — CLIFFORD: County Sheriff Nov. 29; excellent satisfaction; small house. Madame Le Brun Opera co. 30; a musical treat. Texas Cattle King 2; small business.—ITEMS: Frank Leonard and wife spent Sunday at their old home in Springfield.—The County Sheriff co. closed for the holidays at New Castle, Ind.—Dr. Frank Kennedy of Woonsocket, R. I., and W. V. Harrison, of Columbus, O. (manager of Redpath Bureau), came here to visit the Le Brun Grand Opera Quartette.—A number of Urbana people went to Springfield 7 to see Harry Woodruff.

WILLIAM H. McGOWN.

BANESVILLE.—WELLER: The Commercial Traveler 4; fair co.; poor house. The Rejuvenation of Aunt Mary 6; Helen Lowell in title-role; splendid production; fair house.—SCHULTZ: Hello Bill 4-6. The Girl Who Won 7-9, with Billy Canning as Buster; Taylor Stock; excellent performance; good houses.—ORPHEUM: Cato Keith Stock co. in repertoire 4-9 (second appearance this season); fair houses.

LAURA B. POE.

EAST LIVERPOOL.—CERAMIC: William Collier in Take My Advice Nov. 16; splendid comedy; Collier at his best; good business. William Lawrence in The Old Homestead 18 pleased good business. The Girl in the Taxi 20 pleased fair business. Knights of Columbus Minstrels (local) 21 pleased big business. Stetson's U. T. C. 23 pleased capacity business. Lyman Howe's pictures 25 pleased two big houses. Helen Lowell in The Rejuvenation of Aunt Mary 30; more than pleased two good houses. Tom Playfair (local) 1 pleased good houses. Elks' Memorial Service 3 to large house.

SPRINGFIELD.—FAIRBANKS: Old Homestead Nov. 30 pleased fair business. Zelda Sears in Standing Pat 1 made decided hit.—COLUMBIA: County Sheriff 30; well presented; good business. Prince of To-night 5 satisfied fair business. The Little Homestead 7. Walker Whiteside in The Magic Melody 8. Lew Dockstader's Minstrels 9. McFadden's Flats 15, 16. Walker Whiteside in The Magic Melody 8. The Girl of My Dreams 18.

ALLIANCE.—COLUMBIA: Mary Emerson Stock co.; splendid satisfaction. Plays: The Power Behind the Throne, The Morals of Marcus, His Majesty and the Maid, The Making of Madalena, The Streak of Yellow. Nov. 27-2. Buster Brown 29 pleased good house. Human Hearts 5 satisfied fair business. Howe's pictures 6; splendid; good business.

PORTSMOUTH. — GRAND: Princess Iris Nov. 28; more than pleased small audience; Rouclere as a magician was splendid, and Mildred in mental telepathy outdid Anna Eva Fay. The Commercial Traveler 30; good; fair business. Pickett Dramatic co. 4-9; very good, to small house.

BELLEFONTAINE.—GRAND: Squaw Man Nov. 20 pleased good house and closed here. Champaign Girls 22 canceled. Johnny on the Spot 24; fair business. High Flyers 29 canceled. Texas Cattle King 1; good co. and business. Little Homestead 4 canceled. The Commercial Traveler 5; fair business; good co.

MANSFIELD. — MEMORIAL: Girl from Rector's Nov. 29; fair co.; poor business. Rosary 5; excellent co.; business fair.—ITEM: Hall's Players will return from Florida about Jan. 1, and fill in all open time during coming season.

NEWARK.—AUDITORIUM: Cato Keith Stock co. Nov. 29-5; fair business; pleased. Plays: His Last Dollar, Shore Acres, The Vinegar Buyer, The Great Diamond Mystery, The

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Peddler, Mam'selle. Helen Lowell in The Rejuvenation of Aunt Mary 5: fair house.

CAMBRIDGE.—COLONIAL: The Gowdy's House Nov. 30; two good houses; pleased. Helen Lowell in The Rejuvenation of Aunt Mary 4 did not draw very heavily; very enjoyable performance.

YOUNGSTOWN.—GRAND: Let George Do It Nov. 27-2; played to very good houses all week.——PARK: Charlotte Parry and Rita Gould 4-9; very good drawing card and playing to large houses.

COSHOCTON.—SIXTH STREET: Along the Kennebec Nov. 30; poor co. and business. Cowboy Girl 2; poor co. and business. Rejuvenation of Aunt Mary 4; good co.; pleased good house.

CIRCLEVILLE. — GRAND: Commercial Traveler Nov. 30; good co.; fair business. Mildred and Rogers 1; good co.; fair house. Ingomar, with Thomas and Irene Jeavons, 5.

NORWALK.—GILGER: The Stockford Players closed a week's engagement 2 (except 1), when Human Hearts was the attraction, pleasing a fair-sized house.

HAMILTON.—SMITH'S: Third Degree 2 (return); usual Sunday audience. Henry Woodruff in The Prince of To-night 5 pleased large audience.

KENTON.—GRAND: Cuiham's Stock co. Nov. 26-2; business fair. The Rosary 4; excellent co.; fair attendance. The Commercial Traveler 6; good performance; fair attendance.

UHRICHSVILLE.—CITY OPERA HOUSE: Across the Great Divide 2 pleased a small audience.

AKRON.—GRAND: St. Elmo Nov. 30-2 pleased good business. Ballah and Her Own co. 4-9; fair business and attraction.

PIQUA.—MAY'S OPERA HOUSE: The Little Homestead Nov. 30; fair business; pleased.

NEW PHILADELPHIA.—UNION: Mary Emerson 4-9.

FINDLAY.—MAJESTIC: Hanlon's Fantasma 7 pleased.

OKLAHOMA.

LAWTON.—RAMSEY: Albert Taylor in Our Attorney Nov. 28 pleased good house. We Are King 29 pleased. Two Merry Tramps 2, 3; good co.; pleased.

OREGON.

PORTLAND.—HEILIG: Laurance D'Orsay in The Earl of Pawtucket Nov. 26-28 pleased big business. Lambard's Grand Opera co. in Madame Butterfly 30-6 delighted big business.——BAKER: Checkers 26-2; good business.——BUNGALOW: The Golden Girl 26-2; fair attendance.——ORPHEUM: Mrs. Gardner Cross 27-2; made big hit. JOHN F. LOGAN.

SALEM.—GRAND: When Knighthood Was in Flower and Laurance D'Orsay canceled. Don't Lie to Your Wife 2.

PENNSYLVANIA.

PITTSBURGH.

Blanche Bates Popular Here as Elsewhere—Harris's Theatre Soon to Open.

PITTSBURGH, Dec. 12.—Francis Wilson and co. in The Bachelor's Baby is the Nixon's attraction, and sandwiched are Lulu Glaser in Miss Hook of Holland and Babcock and Dobson's Bunnybrook Farm. The farcical romance, Nobody's Widow, pleased last week, and Blanche Bates by her winsome personality and admirable acting made the role of Eleanor Clayton most delightful. Adelaide Prince gave a convincing portrayal of Betty Jackson, and Bruce McRae played the Duke of Moreland in an easy and pleasing manner. The others in the cast were capable, and the play was beautifully staged.

The Alvin has Madame X the current week, and during the following week the Kinemacolor animated pictures will be shown twice daily. Christmas week, Sam Bernard in He Came from Milwaukee. The Chocolate Soldier did a very fine business last week; the co. was efficient and the production nicely staged.

The Harry Davis Stock co. at the Duquesne is presenting The Melting Pot, and Camille and Sporting Life are announced to follow. Clarence Kelly was presented and well played during the past week.

The Third Degree is at the Lyceum, and will nearly do a large week's business. Thomas H. Ince is expected for next week.

The Bohemian Burlesquers is the bill at Harry Williams's Academy, and The Majestics at the Gayety.

It has just been announced that the new theatre, which is to be completed and opened on Christmas Day, will be named Harris Family Theatre, and will be under the personal management of John P. Harris. Its policy will be continuous vaudeville booked by Keith; it will seat 2,000, and the prices of admission will be 10 and 20 cents. ALBERT E. L. HEWES.

ALLENTOWN.—LYRIC: Mother was the Thanksgiving attraction, and drew two good houses. Jean Adair's portrayal of the mother aroused the warmest admiration of the audience. The balance of the cast is of exceptional good merit. The Ideals Burlesque co. 1: good co. The farce, It Happens Every Day and American Hawaii, with a good olio, pleased. Marie Dressler and good co. appeared 2 in Tillie's Nightmare to a packed house. Miss Dressler received a generous ovation. In one of her curtain calls she among other things told her audience she recognized their appreciation, and would like to express herself but was afraid of the police. Dec. 3 was a sort of hoodoo day for Miss Dressler. While en route to this city the special train bearing the co. struck a broken rail, and the engine and two passenger coaches left the track, causing a delay of several hours, and the co. arrived here too late for matinee performance. While getting ready for the evening performance a heavy trunk fell on John Mason (who plays the part of Tinkler), injuring him very badly in the back and one leg. He was able to leave with the co., but will not be able to take part for some time. Is Marriage a Failure? was the play selected by the Alumnæ Association of the Allentown College for Women for their annual performance. The cast, both male and female, was made up by young ladies, and each character was acceptably portrayed; packed house.

SCRANTON.—LYCEUM: The Three Twins Nov. 30; well balanced co. in two near-capacity houses. Marie Dressler in Tillie's Nightmare 1; co. excellent; S. R. O. business. Miss Dressler as Tillie was irresistibly funny and kept the audience in roar of laughter. The applause at the end of the first act was so insistent that she responded with a characteristic little curtain speech. Florence Webber in Naughty Marietta 2. Florence Webber in the title-role was very clever and dainty and scored an instantaneous hit, receiving numerous encores and curtains. Minnie Dupree in The Indiscreet Mrs. Tyne 4, 5.——COLUMBIA: The Lady Buccaneers in A Million for a Rose 4-9; co. excellent; good business.——POLI: A very good bill week of 4, with James J. Corbett as a headliner, scored.——ACADEMY: Good bill week of 4, with Eva Westcott and co. in A Butterfly Wife, Dan Carney, Mahoney and Tremont, Alice De Carmo, to good business.——ITEM: Leak the Forsakes, a five-act drama, was given by the pupils of the Furman School of Oratory at St. Luke's Parish House 4 to a packed house. All parts were given in a very creditable manner.

READING.—ACADEMY: Howe's pictures pleased four capacity houses 1, 2. Alice Lloyd in Little Miss Fix-It to good business 4, 5, with matinee 5. The Beauty Spot 6: business fair. Frank Deshon acceptably filled the part originated by Jefferson De Angelis and scored. An excellent cast and competent chorus carried the performance to a successful finish. The Girls from Reno, a burlesque organization of merit, held forth 7, with matinee; good comedians, pretty chorus and a clever olio. Minnie Dupree 8 canceled.

JOHNSTOWN.—CAMBRIA: Howe's pictures Nov. 29; splendid attraction; good business. The Rosary 30; fair attraction; good business. The Newlyweds 2; good attraction and business. The Girls from Reno 4; good performance and business. The Confession, under auspices of K. of C., 5; fair attraction to big business.——ITEM: Miles' memorial services were held Dec. 3 in the Cambria. Fine music and an address by William I. Swope, of Clearfield, being the features.

WILLIAMSPORT. — LYCOMING OPERA HOUSE: Forty-five Minutes from Broadway Nov. 30; fair and appreciative audience; co. good. Balalaika Orchestra 1 drew fair and well-pleased audience a musical treat. The Newlyweds and Their Baby 4; small but enthusiastic audience; beautiful costumes; nicely staged by a well-balanced co. The Wolf 5; small but appreciative audience; co. strong; several recalls.

LANCASTER.—FULTON: The Beauty Spot 2, with Frank Deshon and Stella Thomas, attracted two fair-sized houses. Naughty Marietta 4, with Florence Webber and an excellent co., one of the finest attractions of the season, delighted an audience of only fair size. When a Woman Wills 5 satisfied light house. The Girls from Reno 6, with Colling and Brown, pleased topheavy house. Lyman H. Howe's pictures 7 pleased fair house.

HARRISBURG.—MAJESTIC: The Beauty Spot, with Frank Deshon in the leading comic role, Nov. 30; house well filled at each performance and the production pleased. Silver Threads 1, with Richard J. Jose in the leading role; fair business. Russian Balalaika Orchestra 2 drew light business. The Country Boy 4, 5; attendance disappointing. Alice Lloyd in Little Miss Fix-It 6, 7; attendance fair and the co. and star met all expectations.

BEAVER FALLS.—LYCEUM: Girl from U. S. A. 2; poor attraction. Chauncey-Keiffer Stock co. 4-9. Plays: Provider, Anna Karenina, Wayward Wife, Charlotte Temple, Soldier of the Empire, Lena Rivers; well received; big business.——ITEM: A feature of the engagement was a marriage, performed on the stage of a couple from this city.

WILKES-BARRE. — GRAND: Marie Dressler in Tillie's Nightmare Nov. 30; excellent co. and business. Naughty Marietta 1; excellent co. and business. The Three Twins 2; two performances; pleased good business.——LYCEUM: The Lady Buccaneers 27-2 pleased. The Avenue Girls 4-9; good co. and business.

SUNBURY. — CHESTNUT STREET: Murray and Mackey Stock co. in Country Girl. Hands Down Fischer's Sweetheart, Brown Fiddler, Marriage of Elizabeth and Cinderella's B. B. O. slightly Nov. 27-2.——ITEM: J. M. Donovan and Miss Kennedy royally welcomed; co. very popular.

CLEARFIELD. — NEW OPERA HOUSE: Three Twins Nov. 30; good co.; capacity. Richard Jose in Silver Threads 2; fair co.; fair business. The Wolf 30; fine co.; good business. Forty-five Minutes from Broadway 4; good co.; light business.

DANVILLE.—OPERA HOUSE: The Goose Girl Nov. 29; fair performance to good business. Concert by the Northumberland Band and Orpheus Glee Club 1, for benefit of Charles H. Stose; good entertainment to a good-sized house.

MAHANOY CITY.—KAIER'S GRAND: Madame X Nov. 30; very good, to two overflow houses; co. received many curtain calls. Girl of Eagle Ranch 2 pleased. Goose Girl 6 enjoyed satisfactory business.

M'KEESPORT.—WHITE'S NEW THEATRE: Harold West and good co. in Buster Brown Nov. 30-2; excellent business. Himmelein's Associate Players 4-9 opened in In the Bishop's Carriage; business good.

BRADFORD.—THEATRE: Old Homestead Nov. 30 pleased two large houses. Baby Mine 2 amused good patronage. Hugh Fay and Miss Mynne in Miss Hut-Up 6, 7 attracted crowded houses.

LEBANON.—ACADEMY: Marie Dressler in Tillie's Nightmare Nov. 29 pleased largest house this season. Nan Engleton 30-2; good houses; pleased. Plays: Red Circle, Dolores, and The Belle of the Fest. Beauty Spot 8 pleased.

HAZLETON. — GRAND: Howe's pictures Nov. 27 pleased good attendance. Three Twins 29 pleased good business. Nan Engleton Stock co. opened 4.

CHAMBERSBURG. — NEW THEATRE: Confession Nov. 27; good co. and business.——ROSEDALE OPERA HOUSE: A Pair of Country Kids 28; fair co. and business.

HANOVER. — THEATRE: The Confession Nov. 23; excellent; capacity. Pair of Country Kids 28 failed to please; light business. Beauty Spot 1; fair house; pleased.

BUTLER.—MAJESTIC: Lyman Howe Nov. 30 pleased very good house. Cowboy Girl 2; fair business. Confession 6 pleased. Witching Hour 9.

ROCHESTER.—MAJESTIC: Himmelein's Stock Nov. 27-2 pleased large audiences. The Girl from the U. S. A. 4; fair performance and business.

POTTSTOWN.—GRAND: Mamie Fleming co. Nov. 30, with matinee; good business. Howe's pictures 4; big house.

TARENTUM. — NIXON: Chauncey Kieffer Stock closed 2; good co. and business. Girl from U. S. A. 5 pleased.

WEST CHESTER.—OPERA HOUSE: Girl of the Mountains Nov. 29; good co.; fair business.

GREENSBURG.—ST. CLAIR: The Confession 1, 2 pleased. Dante's Inferno 4, 5 failed to appear.

SHARON.—GRAND: Wanda Ludlow in The Blue Mouse Nov. 29 pleased small house. Old Homestead 5 pleased.

POTTSVILLE. — ACADEMY: Silver Threads Nov. 30; fair co.; good business. The Goose Girl 5; good co.; very poor house.

WELLSBORO.—BACHE AUDITORIUM: Murray-Mackay co. Nov. 20-25; crowded house every night; co. excellent.

GREENVILLE.—LAIRD OPERA HOUSE: George W. Bain (Lecture Course) 4 pleased full house.

ST. MARYS. — TEMPLE: The Witching Hour 4; excellent; one of the best cos. seen here; poor business.

OIL CITY.—THEATRE: Dockstader's Minstrels 1; usual satisfaction; good house.

NEW CASTLE.—OPERA HOUSE: Lew Dockstader 2; excellent co. and business.

HONESDALE.—LYRIC: Three Twins 4; light business.

MEADVILLE.—ACADEMY: Baby Mine 5; very good co.; made a hit to big business.

RHODE ISLAND.

PROVIDENCE.

The Drama Players Well Received—Big Advance Sale for Maude Adams.

The Drama Players opened a brief engagement at the Opera House Dec. 4-6 in a double bill. The Thunderbolt was offered for three performances, while the Wednesday matinee was given over to The Learned Ladies. The Piper 7-9.

It is very refreshing to relax from a long period of musical offerings to the humble but nevertheless true pleasures of old New England life, and in this connection the management of the Empire showed a choice selection in offering Cy Whittaker's Place 4-9. John Kellerd in repertoire 11-13. Maude Adams in Chantecler 14-16.

The Two Orphans was revived at the Imperial 4-9, where it continued throughout the week to good business. Eugenie Campbell is pleasantly cast, surrounded by a co. of adequate proportions. Woman Against Woman 11-16.

Dave Marion and the Dreamland Burlesquers offered the best bill that has been at the Westminster this season. Capacity business prevailed during the week. The Crackerjacks 11-16.

A bill of exceptional merit was on view at Keith's. It is characterized by the abundance of new acts, all of which were received with favor. Homer B. Mason, Marguerite Keeler and co. lead off, followed by Ada Overton Walker and co. Du Calion, Ashley and Lee, the Stanleys, Cotter and Boulden, Jarvis and Harrison, and the Three Keatons.

Providence Lodge, No. 10, of the Theatrical Mechanics' Association, held their annual meeting at Keith's Hall 3. The election of officers took place, as follows: J. Fred Lovett, president; Sol Braunig, vice-president; Charles Luther, secretary; Walter Delaney, recording secretary; Harry W. Callender, treasurer.

Foster Lardner, assistant manager of Keith's, was recently elected to the office of secretary of the Theatrical Managers' Association.

Judging from the enormous advance sale, the engagement of Maude Adams in Chanteeler at the Empire is bound to be a success.

Sol Braunig, resident manager of the Empire, is wearing the smile of contentment these days. The season thus far has been very successful.

Considerable local interest has been centered in the performances of Down on the Rio Grande, which the First Light Infantry will produce at the Providence Opera House 14-16.

Lisle Leigh has several one-act plays in preparation which her pupils will present for public approval during the Winter.

H. F. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock in The Holy City 4-9; excellent; Leiah Hallock and John Whiteman exceptionally strong.——ITEM: Woonsocket Lodge of Elks, No. 880, held memorial services 3 at the Opera House. A programme specially prepared for the occasion was executed. The eulogy was delivered by Hon. John T. Meany, a member of Woonsocket Lodge, and his effort was a masterpiece. A crowded house attended.

PAWTUCKET.—Bijou: Stock co. closed 2.

SOUTH CAROLINA.

GREENVILLE.—GRAND: Jesse James Nov. 22 pleased topheavy house. Clansman 24 canceled. Aborn Opera co. presented The Bohemian Girl 29; excellent to S. R. O. Miss Nobody from Starland 2 delighted two good audiences. The singing of Miss Vail deserves special notice.

CHARLESTON. — ACADEMY: Beverly of Graustark Nov. 30; paying business. Nat Goodwin was inimitably droll and entertaining in The Captain 4; excellent co.; fair business.

FLORENCE.—AUDITORIUM: The English Opera Singers (under Lyceum Course) 5; good co. and business.

ORANGEBURG.—ACADEMY: Beverly of Graustark Nov. 29; fair co.; good business.

SOUTH DAKOTA.

DEADWOOD.—THEATRE: Red Mill Nov. 29, 30; excellent co.; capacity. Elks' Memorial 3; crowded house.——ITEM: Manager Klingsbury gave a Thanksgiving dinner to members of Red Mill co. and house employees at Eagle Hall 29; music by orchestra of sixteen pieces led by Max Frolich. It was a great success.

SIOUX FALLS.—NEW THEATRE: The Girl and the Gawk Nov. 26; fair co.; good house. The Soul Kiss 1 pleased good business.

TENNESSEE.

NASHVILLE.—VENDOME: Mutt and Jeff Nov. 3, 4; fairly presented to fair business. Kitty Cheatham 11 pleased. Nat Goodwin was the whole thing in The Captain 13, 14. Seven Days to poor business 20, 21. Ty Cobb in The College Widow greeted by a number of baseball fans 27-29, and Ty himself was banqueted by the aforesaid fans. The Country Boy was excellently presented to good business 30, 1, with a well balanced cast, though George A. Wright as Fred Merkle, Mrs. Charles J. Craig as Mrs. Bannon, and Kaufman as Joe Weinstein deserve special mention. The Girl of the Golden West was witnessed by two good audiences 2. Ivy Scott and Madame Delossy in the title-role came fully up to expectation, and the entire production was thoroughly enjoyed. Rebecca of Sunnybrook Farm is crowding the theatre at every performance 4-7 and is most excellently presented, with Ursula St. George in the title-role, sharing honors with Miss St. George are Maud Beam Stover as Aunt Miranda and Sam Reed as Jeremiah, their rendition of these roles being faultless.——AUDITORIUM: David Higham pleased Nov. 3. Bessie Leigh and the Harmony Concert co. delighted a large audience 7. Harold Bauer 13 to a sympathetic audience. The

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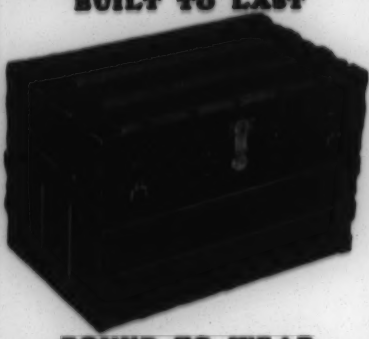

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Manlove Characters 20 were greatly enjoyed by large houses.——BIJOU: Around the Clock was very poorly presented 20-25. The Winning Widow 26-2: good, to good business.

CHATTANOOGA.—LYRIC: Frederick the Great Nov. 27 pleased; poor business. Country Boy 28 pleased fair business. Man on the Box 30. College Widow 1 pleased good house.——ALBERT: Aborn Opera co. in Girl of Golden West 4 pleased.——BIJOU: Traitor 27-2 pleased good business.

BRISTOL.—HARMELING: Grasstark Nov. 30 delighted good business. The Country Boy 1 pleased fair business.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE: Peck's Bad Boy 4 to good business.

TEXAS.

SAN ANTONIO.—GRAND: Leslie Carter Nov. 24, 25 in Two Women delighted capacity at each performance. Sweet Sixteen 26, 27 canceled. The Gamblers 28-30; one of the season's best; capacity at each performance. The Common Law 1; very poor co. and business. Get-Rich-Quick Wallingford 2, 3; scream from start to finish and enjoyed by four full houses. Thomas Jefferson in Rip Van Winkle 4; received by two full houses. Mr. Jefferson grows more like his distinguished father each year.

HADEN P. SMITH.

PALESTINE.—TEMPLE OPERA HOUSE: The Lion and the Mouse Nov. 30, with Gertrude Ritchie; excellent co.; two good houses; well pleased.

JOE F. MYERS.

FORT WORTH.—BEVERS: Al. H. Wilson in A German Prince Nov. 9, 10 pleased excellent business. The Thief 13 failed to draw. Field's Minstrels 16 pleased good business. Bert Swor, a local boy, well received. Ada Meade in Madame Sherry 18 drew well and pleased. Anna Held in Miss Innocence 20; biggest house of season; Grace Leigh and Marjorie Bonner deserve special mention. Carolyn Dixon in The Echo 22; poor business; deserved better. Alma 24, 25; well received. Mrs. Carter in Two Women 28, 29; excellent performances; fair business; deserved much better.

GALVESTON.—GRAND: Al. H. Wilson Nov. 21; fair business. Mrs. Leslie Carter 23; assisted by an excellent co.; presented Two Women to a large audience. The Gamblers 24; first-class production and business. The Clansman 25; fair houses. Paid in Full 26; fair co. and attendance. Get-Rich-Quick Wallingford 28, with its rapid-fire humor, delighted crowded house. Thomas Jefferson in Rip Van Winkle 30. The Common Law 2, 3 pleased fair-sized audiences. The Chocolate Soldier 4 has lost none of its popularity, as was attested by the big business here.

AMARILLO.—GRAND: Lassers and Phelps presented Sylvia Summers in Loretta, the Dancing Girl, Nov. 27-2; first time on any stage; fascinating play by Verne Phelps; well acted and staged; business light because of counter attractions and very cold weather; cast included Sylvia Summers, Dora Cullenbine, Verne Phelps, Bob La Rue, Joseph Lehman, Aldrid Pierce, and Linda Herbert.

EL PASO.—THEATRE: Tempest and Sunshine Nov. 26, 27; fair houses. Traveling Salesman 30, 1 pleased big business. Chorus Lady 2, 3 pleased.——CRAWFORD: Starland Musical Comedy co. 4-9; change of bill twice a week; crowded houses.

AUSTIN.—THEATRE: The Gamblers Nov. 27 pleased fine house. Clansman 28; good co. and business. Common Law 29; good co.; large house. Get-Rich-Quick Wallingford 30; good co.; S. R. O.

WACO.—AUDITORIUM: The Clansman Nov. 29; fair, to good house. The Thief 30; fair co. and business. Paid in Full 1 pleased good house. The Gamblers 2; excellent performance to good houses.

DUBLIN.—K. OF P. HALL: Final Settlement 1 pleased fair house. Man on the Box 2; good co.; fair house.

TEMPLE.—EXCHANGE: Common Law Nov. 28 pleased very good house. Home talent 1; well patronized.

SHERMAN.—OPERA HOUSE: Human Hearts Nov. 30; moderate business. Black Patti 2; topheavy house.

CLARKSVILLE.—OPERA HOUSE: The De Armond Sisters co. (return) Nov. 30-2; usual satisfaction.

UTAH.

SALT LAKE CITY.

The Red Rose and He Came from Milwaukee Well Presented and Pleased.

At the Salt Lake Theatre Nov. 30-2 The Red Rose drew practically full houses, turning people away on Thanksgiving night. Marguerite De Von was bright, pretty and popular, as was also Zoe Barnett. Grace Ellsworth was interesting for her comedy work and her unusual height over Joseph W. Standish, her running mate. Maurice Darcy, Edwin Burns, Ernest W. Laceby, Olivia Depp, Sidney Broughton, Wayne Nunn, and Joseph W Standish were each worthy of mention. Anna Held 14-16.

At the Orpheum a bill of good acts served to draw full houses week of 26, with Mabelle Adams and C. H. O'Donnell as headliners, followed closely by the Nichols Sisters. McDevitt, Kelley and Lucey as the Piano Movers were good. The Colonial had a big week, beginning 26 with the Sheehan English Opera co., who presented Love Tales of Hoffman 26-28. Bohemian Girl (matinee only) 29, Il Trovatore night of 29, to business good to fair. Joseph F. Sheehan sang well, although his figure grows apace. Charles Swickard, Francis Tyler, William J. Jorgensen, Gladys Caldwell, Annabel Tarlton, Marion Walker, and Nora McGhen were each frequently recalled for clever work. Of the operas presented Tales of Hoffman was most popular.

Sam Bernard 30, 1 in He Came from Milwaukee to excellent business, giving matinees both days. Equally popular with Sam Bernard were John J. Cain, George Baldwin, Billy Gaston, O. B. Burrows, Louise Mink, Anna Wheaton, Alice Gordon, and Henry Norman. Nella Bergen, well known here, was warmly welcomed. She is one of the singers who not only sing well, but are good to look at. The music, costumes, chorus and staging were all highly satisfactory to the large audiences present. Max Dill and co. in The Rich Mr. Hoggenheimer 2, 3, and matinee 2, to light business. This play has many good points, but suffered by comparison with The Red Rose and Sam Bernard's, which were seen the same week. Edith Whitely, Winnie Baldwin, Lon Chaney, Jack Pollard, Laura Oakley, J. McKeon, and Willis Pollard were each worthy of mention. Forbes-Robertson 3, 4. Flower of the Ranch 10-12.

At the Garrick the stock co. presented George Ade's College Widow satire week of 27 to good business. Students of the University of Utah captured the house and made merry at one of the evening performances. The co. gave a delineation fully equal to the original traveling co. The clever work of Helen Collier as Flora Wiggins was especially noteworthy.

C. E. JOHNSON.

LOGAN.—THATCHER: Virginian Nov. 27 pleased full house; members of local Drama League attended in a body; excellent co. Max Dill and good co. in The Rich Mr. Hoggenheimer 1; fine co.; appreciative audience. Millionaire Tramp 6.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE: Over Night 6; well received; enthusiastic house; excellent co.——ITEM: Manager and Mrs. Lane had as guests to the performance of Over Night the Ladies' Fortnightly Club of Newport.

BRATTLEBORO.—AUDITORIUM: Over Night Nov. 27 pleased full house. Dan Sran in The Habitat, Uncle John, and Her Husband's Friend 30-2. H. D. King Stock co. 4-9.

ST. ALBANS.—OPERA HOUSE: Alice in Wonderland (local) Nov. 29, 30; good, to fine business. The Gamblers 4; best attraction of the season to small house.

BARRE.—OPERA HOUSE: Over Night 2 pleased two good houses.

VIRGINIA.

STAUNTON.—BEVERLY: Dawn of a Tomorrow Nov. 23; fair business; one of season's best offerings. Fighting Parson 2 pleased two good houses. Wheeler Sisters 11 canceled. Nat Goodwin canceled.

NEWPORT NEWS.—ACADEMY: Naughty Marietta 7 pleased.

WASHINGTON.

SPOKANE.

Jessie Shirley Stock Company at the American —Local News Items.

Jan Kubelik played to a large audience at the Auditorium Nov. 27; Busy Izzy, featuring George Sidney and Carrie Webber, 28; The Gamblers, headed by Paul Everton, 30-2; The Country Boy, 3, 4; H. B. Warner in Alias Jimmy Valentine, 5, 6; The Virginian, 7-9.

The Lawrence Players closed their engagement at the American in The Montana Limited 2. The Jessie Shirley Stock co. opened in The Lion and the Mouse 3-9, for thirty weeks' engagement.

"Bob" Hendricks, whose Ringville Bugle Band was a hit at the National Apple Show 23-30, has organized a road co. to play Inland Empire and Northwestern cities. The co. includes C. A. Wentworth, H. C. Dudley, W. A. Sutton, L. Parodi, Jack Hopkins, Valmore, Letellier, St. Clair Sisters. The features are: My Uncle from Boston and Sousa's Ragtime Carnival.

W. H. Davis, a prosperous rancher, at Farmington, Wash., who was head of the first minstrel troupe to play in Spokane thirty-six years ago, was in Spokane on Thanksgiving Day, visiting old acquaintances. He was an original homesteader in 1875 on what is now Manito Park.

Carol Rutter, daughter of R. Lewis Rutter, secretary of the Spokane and Eastern Trust Co., will essay the leading woman's part in The Virginian at a performance at the Auditorium, 8, for the benefit of the Anti-Tuberculosis League. The road co., in which Mary Elizabeth Forbes is leading woman, will play three nights.

The Mountain Ash Choir, of which Glyndwr Richards is director, gave two concerts in First Methodist-Episcopal Church 25-27.

Pearl Ruhle, one of the soprano soloists at the Silver Grill, has closed a most successful engagement and gone to San Francisco. She made two particular hits with Billie and My Hero, in which she has been of late assisted by the Elks' Quartette.

Mrs. Charles S. Albert, of Spokane, who is Sarah Truax, will remain in Spokane until next year, when she is to become leading woman in a play to be presented by the Authors' Producing Co.

The Fourth National Apple Show and Enskope Jubilee in Spokane 23-30 was an unqualified success. Twenty thousand dollars in prizes was disbursed to exhibitors. One of the features of the carnival was a concert by a massed band of 618 musicians, under the direction of M. B. Compton. The bands represented twenty-seven cities in Washington, Oregon, Idaho, and Montana. Lewiston, Idaho, carried off the premier honors in the band competition. It is officially announced that the 1912 show will be larger and better and housed in permanent quarters. Ben H. Rice is secretary.

W. S. McCREA.

SEATTLE.

Fred Niblo and Josephine Cohan Won Favor— The New Censor Board.

The attraction at the Metropolitan was The Fortune Hunter Nov. 26-2, which drew houses averaging good business. Fred Niblo, in the title-role, invested the part with skill and finish. Josephine Cohan as Betty Graham made the most of the part, and won considerable favor. In the cast were Lento Fulwell, Virginia Berry, Daniel Hamilton, Noah Berry, George Bollinger, Frank Bacon, Neil Burton, Avon Breyer, and others. The play evoked many favorable comments. The staging of the drug store in the third act was a fine piece of work. The Commuters 3-9.

Alias Jimmy Valentine 26-2 was presented by an excellent co. at the Moore before audiences ranging from small to large. H. B. Warner in the title-part showed skill and versatility in the difficult role. Phyllis Sherwood was seen to advantage as leading woman. Kinemacolor pictures of the Coronation 3-8 and 7-9. Kubelik in concert 6.

Three Twins 26-2 at the Seattle amused and entertained audiences averaging good business, which showed appreciation by frequent and liberal applause. George Moore as leading man scored to the best advantage. Gertrude Hutcheson as Kate Armitage was seen to good advantage, and the other members of the cast displayed their skill and cleverness with effect. George Sidney in Busy Izzy 3-9.

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Rosalind at Red Gate was the offering of the Sandusky-Stockdale co. at the Lois, but the attendance in general was not large. Myrtle Vane and Bert Hadley were seen in the leads. In the cast were Clara Beyers, Erman Seavey, Ed. Lawrence, and others. The Web 5-9.

The Alhambra has been dark for some time. The Mountain Ash Choir, from Wales, gave an excellent concert 30 before a large and enthusiastic audience.

The attendance at the various theatres on Thanksgiving Day, 30, was large.

A Board of Theatre Censors has been appointed, with the view of preventing the presentation of plays or films of an objectionable nature. The board will report to the Mayor, who will use his discretion in the matter of preventing performances adjudged offensive by that body. The members are: A. R. Priest, E. R. Thomas, Rev. J. L. Garvin, Eugene Levy, Duncan Inversarity, Dr. Sarah B. Kendall, and Alice M. Lord.

BENJAMIN F. MESSERVEY.

TACOMA.—THEATRE: Earl of Pawtucket Nov. 19, 20 drew fairly well. The Country Boy 27; light business; deserved better. The Commuters 30, 1; good co.; fair patronage. Fortune 3; should have packed the house; clever co.

FRANK B. COLE.

WALLA WALLA.—KEYLOR GRAND: The Country Boy Nov. 30; good co.; pleased two good houses. Title-role well portrayed by Alfred Cooper, though the distinct hit of the piece made by Frank McCormack as the grouchy newspaper man. Nellie Fillmore as the boarding house proprietor also pleased immensely.—ITEM: Manager Gregg entertained as his guests at the Thanksgiving evening performances of The Country Boy members of the Oregon Agricultural College football team, who won over the local team of Whitman College on that day.

WEST VIRGINIA.

WHEELING.—COURT: Dawn of a Tomorrow Nov. 30; good business. The Rejuvenation of Aunt Mary 1; fair business. Eddie Foy 2 in Over the River; drew S. R. O. Howe's pictures 4, 5; good business.—APOLLO: The Hardy Gurdy Girls 4-9; good business.

CHARLESTON.—BURLEW: Pickerts Stock co. Nov. 27-2 pleased good business. Plays: At Fort Reno, Out on the Lark, The Pride of Virginia, St. Elmo, The Boss of L Ranch, The Moonshiners. Girl from Rector's 4. Sheppe Indoor Circus 5-9.

BLUEFIELD.—ELKS' OPERA: The Country Boy 2; large audience; performance very good. Wheeler Sisters Stock co. 4-9 (except 5) pleased good business. Fighting Parson 5; co. poor; busines light.

PARKERSBURG.—AUDITORIUM: The Heart Breakers 5 delighted fair house.

FAIRMONT.—GRAND: Kayes Stock co. Nov. 27-2 drew good houses at all performances.

WISCONSIN.

EAU CLAIRE.—OPERA HOUSE: Frank Winninger in A German Gentleman Nov. 30 pleased two full houses. Alma, Where Do You Live? 2 pleased rather light business. Frank Winninger in The Mayor of the Town 3 (return); big business.—ITEM: E. L. Dowling, manager of the Orpheum, has been transferred to Waterloo, Ia., and William Freese put in charge.

PORTAGE.—OPERA HOUSE: Kellogg-Haines Singing Party Nov. 30; capacity house; the best musical attraction that has played this house in years. The Chorus Lady 4, with Edith Hall in the title-role; fine attraction and fair business.

KENOSHA.—RHODE OPERA HOUSE: Sousa's Band Nov. 25; fair house. Chorus Lady 26 pleased fair house. Winninger Stock co. in Cloverdale, An Old Sweetheart of Mine, Great Diamond Mystery, The Price He Paid and At Valley Forge Nov. 27-3 pleased good business.

RACINE.—THEATRE: Merry Mary Nov. 30; fine co. and good patronage. Kinamacolor pictures 1, 2; fine and drew liberally. Girl in the Train 3; excellent co.; fine patronage.

JANESVILLE.—MYERS'S GRAND: Edith Wall in The Chorus Lady 1; fair business; one of season's best offerings. Grace Baird Stock co. 4-9 opened well.

OSHKOSH.—GRAND: Gertrude Elliott in Rebellion Nov. 28; good house and performance. Jack Bussey co. 29-3; good business.

FOND DU LAC.—HENRY BOYLE THEATRE: Gertrude Elliott in The Rebellion Nov. 29 pleased good business.

BELOIT.—WILSON'S OPERA HOUSE: Grace Baird co. pleased fair houses Nov. 28-2.

LACROSSE.—THEATRE: Elevating a Husband 1; good co.; poor house.

WYOMING.

LARAMIE.—OPERA HOUSE: The Rich Mr. Hoggenheimer 7.—ITEM: The New Princess, which is nearly complete, will be managed by J. S. King.

CHEYENNE.—CAPITOL AVENUE: The Red Rose Nov. 28 pleased good business. The Rosary 30; good, to very good business.

CANADA.

MONTREAL.

Madame Ferabini in Madame Butterfly—Louise Gunning and Harold Crane at the Princess.

Madame Butterfly was the opening bill for fifth week of grand opera at His Majesty's. Madame Ferabini appeared in the title-role and again gave a most artistic performance. Sig. Colombino did excellent work as Pinkerton, and good performances were given by Nicolletti as Sharpless and Madame Course as Suzuki. Massenet's Manon, with Madame Dereyne as Manon, will be given Nov. 5, and Faust, with Beatrice La Palme as Marguerite, 6.

The Balkan Princess played to good business at the Princess 4-9. Louise Gunning as the Princess and Harold Crane as Sergius both did good work. Mark Smith, Harry Gribbon, and Teddy Webb supplied the comedy, working hard with time-worn material. Josie Intropodi was funny as the charwoman and Geraldine Malone did a clever piece of work as Boda. All-star cast in Pinafore 11-16.

Kate Elinore, assisted by Sam Williams, does a very amusing turn at the Orpheum. Frank Fogarty has an Irish monologue which is above the average. Campbell and Yates appear in Two Hundred Miles from Broadway. Just Phor Phun, by the Hanlon Brothers: Ella Bradna and Fred Derrick, the Dancing Cadets, and the Rials go to make up a satisfactory bill.

La Chasse du Mart, an amusing comedy by Eugene Lebiche, is the bill at the National.

Artistic posings by La Olympiera are the feature of Sam Devere's show at the Royal; they are quite artistic. Gertrude Lynch is a clever comedienne, and Early and Laight score in a sketch entitled On the Water Wagon.

The Kinemacolor pictures are proving a drawing attraction at the Lyric. Mlle. Carrie and Eddie Leslie are the vaudeville attractions.

Francais presents its usual good bill of moving pictures and vaudeville, the French co. in an act of Cyrano de Bergerac being a feature.

W. A. TREMAYNE.

TORONTO.

Praise for Adeline Dunlop—John Drew and Company Appreciated—Other Attractions.

Two years ago Bisson introduced us to his powerful dramatic play, Madame X, playing a short three-night engagement, on its way to New York. Those who saw it then have never forgotten its tense scenes. Again it returned to this city, with Adeline Dunlop in the title-role of Jacqueline, whose work was unerring and quite adequate. Byron Douglas was effective as Louis Florjot, and the lambent tone was well supplied by Edwin Forsberg as Laroque. Harry Mainhall as Florjot, the lawyer, was impassioned and earnest. The Balkan Princess 11-16.

A well filled house greeted the appearance of John Drew at the Princess in A Single Man. His work was excellent. Mary Boland as the secretary did well and played her part perfectly. Thais Lawton proved herself very able, as also did Caroll McComas and Louise Drew. Grace Simpson as the brother was quite adequate. The Girl in the Taxi 11-16.

Thomas Shea appeared at the Grand in repertoire. A Man and His Wife being his best presentation. As a character actor Mr. Shea has a style which is peculiarly suited to that work. A well balanced co. supported him, including Charlotte Burket, Pearl Ford, James J. Cassady, and William Dickerman. The College Widow 11-16.

Edward Abele's comedy, He Tried to Be Nice, scored a triumph at Shea's on its initial performance. Mr. Abele as the generous John Pettigrew and Miss Lander as his wife were exceptionally good. Richards in the act beautiful, who masquerades as a woman, rendered several songs that completely fooled the audience. Eugene and Dillie Howard in The Porter and the Salesman made good.

E. CHESTER IRONSIDE.

VICTORIA, B. C.—THEATRE: Mother Nov. 14; good co.; pleased poor house. Country Boy 15, 16; good co. and business. Spring Maid 20, 21; excellent co.; capacity. Alias Jimmy Valentine 22; fair business. Commuters 27; well received. Fortune Hunter 4 pleased. Three Twins 5; well patronized.—ITEM: A new house is to be erected here to cost $250,000.

LONDON, ONT.—GRAND: May Robson in A Night Out Nov. 29, 30 pleased fair house. Madame X 2; well presented; capable co.; attendance light. Pinafore, with the all-star cast, 4; thoroughly delighted capacity house. Graustark 5; fair performance and attendance.

SASKATOON, SASK.—EMPIRE: Marks Brothers Nov. 27-2; good co.; fine business. Juvenile Bostonians 3. Saskatoon Philharmonic Society in Dorothy 11, 12.—STAR: The $10,000 Beauty 8. Finnigan's Birthday 9.

REGINA, SASK.—THEATRE: Kinemacolor Nov. 27-2; good houses. The Right of Way 6, 7.—ITEM: Concerts given by the City Band each Sunday evening; attracting crowded houses.

OTTAWA, ONT.—RUSSELL: The Paul Marcel French co. presented La Princess Lointaine and Le Monde ou l'on S'Ennuie 4-6; large audiences; co. is an exceptionally powerful one.

BARRE, ONT.—GRAND: King Cole (local) Nov. 23, 24 pleased capacity. William Hawtrey in Dear Old Billy 4; excellent co.; fair business.

WOODSTOCK, ONT.—OPERA HOUSE: May Robson in The Rejuvenation of Aunt Mary 6; enthusiastically received by largest house of season.

HAWAII

HONOLULU.—ITEMS: The Honolulu Amusement Co. are now running only the Bijou and Empire theatres, the latter with vaudeville and moving pictures, and the former with the Hughes Musical Comedy co., which came down from the Coast on the last steamer, and have been putting on "Weberfieldian" skits to crowded houses. They have an excellent co., some good voices and clever comedians and a soubrette who can really dance. They will be here for nine weeks.—At the Hawaiian Opera House Manager Adams promises Harry Corson Clarke and co. in a season of comedy, opening on 22.—Allen Doone writes from the Adelphi Theatre, Sidney, that he is having his usual big patronage there and his return is indefinite, he and his partner, Edna Keeley, being great favorites in Australia. When he passed through here a local manager hesitated about signing them for $200 a week, and they closed on a commission basis, and Allen cleared up $700 in eight days, and the manager hasn't been able to smile since.

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ANGLIN, MARGARET: New York city 11-16.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AS TOLD IN THE HILLS (Alex. Storz): Belleville, Kan., 16.
AT SUNRISE (Co. A: Darrell H. Lyall): Brodhead, Wis., 13, Sharon 14, Darien 15, Delavan 16.
AT SUNRISE (Co. B: Darrell H. Lyall): Platte, S. D., 13, Geddes 14, Lake Andes 15, Scotland 16, Oshkosh, Wis. 25.
AT THE MERCY OF TIBERIUS (Glaser and Stair): Birmingham, Ala., 11-16, New Orleans, La., 17-23.
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BARRIERS BURNED AWAY (Gilson and Bradfield): Bevier, Mo., 13, La Plata 14, Kirksville 16.
BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4—indefinite.
BATES, BLANCHE (David Belasco): Wheeling, W. Va., 13, E. Liverpool, O., 14.
BEAUTY AND THE BANKER (Halton Powell): Knoxville, Tenn., 11-16.
BEN-HUR (Klaw and Erlanger): Boston, Mass., Nov. 2-Dec. 16, New York city 23—indefinite.
BILLY THE KID (Herbert Farrar): Gloucester, Mass., 13, Fall River 14-16.
BLINN, HOLBROOK (Wm. A. Brady): Austin, Tex., 13, San Antonio 14, 15, Beaumont 16.
BLUE BIRD (Liebler and Co.): Boston, Mass., Oct. 23-Dec. 16.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BOY DETECTIVE: St. Paul, Minn., 10-16.
BREWSTER'S MILLIONS (Al. Rich): Emporia, Kan., 13, Rocky Falls, Colo., 14, Colorado Springs 16.
BROWN, GILMORE (Frank A. Brown): Bonham, Tex., 13, Leonard 14, Ladonia 15, Commerce 16.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BURKE, BILLIE (Charles Frohman): Brooklyn, N. Y., 11-16.
CAMILLE: St. Louis, Mo., 10-16.
CARTER, MRS. LESLIE (John Cort): Atlanta, Ga., 12, 13, Chattanooga, Tenn., 14, Nashville 15, 16, St. Louis, Mo., 18-30.
CHECKERS (Moxon and De Milt): San Francisco, Cal., 10-16, Oakland 24, 25.
CHERRY, CHARLES (Daniel Frohman): Boston, Mass., 4-16.
CHORUS LADY (A. J. Aylesworth): Taylor, Tex., 13, Waco 14, Marlin 15, Bryan 16, Corsicana 18, Waxahachie 19, Ft. Worth 20, Dallas 21, Denison 22, McAlester, Okla., 23, Little Rock, Ark., 25.
CHORUS LADY (Southern: J. E. Early): Spartanburg, S. C., 13, Columbia 14, Sumter 15, Darlington 16.
CLARKE, DELLA (J. F. Sullivan): Baltimore, Md., 11-16.
COBURN PLAYERS (L. M. Goodstadt): Junction City, Kan., 13, Salina 14, Emporia 15, Ottawa 16.
COLLIER, WILLIAM (Messrs. Shubert): New York city Nov. 27—indefinite.
COMMON LAW, THE (M. E. Brewster): Texarkana, Ark., 16.
COMMUTERS, THE (Henry B. Harris): Spokane, Wash., 13, 14, Wallace, Ida., 15, Missoula, Mont., 16, Butte 17, Great Falls 18, Helena 19, Billings 20.
COUNTISS, CATHRINE (Stair and Havlin): Columbus, O., 11-13, Akron 14-16, Columbus 18-20, Dayton 21-23.
COUNTRY BOY (Co. A: Henry B. Harris): New Orleans, La., 11-16, Mobile, Ala., 18, Pensacola, Fla., 19, Selma, Ala., 20, Montgomery 21, Birmingham 22, 23.
COUNTRY BOY (Co. B: Henry B. Harris): Bismarck, N. D., 13, Jamestown 14, Crookston, Minn., 15, Grand Forks, N. D., 16, Winnipeg, Can., 18-20, Fargo, N. D., 21, Superior, Wis., 22, Duluth, Minn., 23.
COUNTRY BOY (Co. C: Henry B. Harris): Lake Charles, La., 13, Beaumont, Tex., 14, Galveston 15, Houston 16 17, San Antonio 24, 25.
COWBOY AND THE THIEF (Wendal Davis): Portsmouth, O., 14, Huntington, W. Va., 15, Charleston 16, Clarksburg 18, Fairmont 19, Morgantown 20, Uniontown, Pa., 21, Connellsville 22, McKeesport 23.
CRANE, WILLIAM H. (Joseph Brooks): New York city Nov. 27—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell): Washington, D. C., 11-16.
CY WHITTAKER'S PLACE (A. G. Delamater): Manchester, N. H., 12, 13.
DAWN OF A TO-MORROW: St. Paul, Minn., 17-23.
DEEP PURPLE (Liebler and Co.): Appleton, Wis., 14, Marinette 15.
DEEP PURPLE (Liebler and Co.): Indianapolis, Ind., 11-16.
D'ORSAY, LAWRENCE (John Cort): Sacramento, Cal., 13, Reno, Nev., 14, Winnemucca 15, Ogden, U., 16, Salt Lake City 17-26.
DODGE SANFORD (R. A. Johnson): Edmonton, Can., 11-13, Calgary 14-16, Lethbridge 18, 19.
DONNELLY, DOROTHY (Liebler and Co.): Cleveland, O., 11-16.
DORO, MARIE (Charles Frohman): Chicago, Ill., Nov. 20—indefinite.
DREW, JOHN (Charles Frohman): Buffalo, N. Y., 11-13, Rochester 14, Syracuse 15, 16.
DRIFTWOOD (Leffler-Bratton Co.): Chicago, Ill., 3-23.
EAST LYNNE (Jos. King): Newark, N. J., 11-16.
EDESON, ROBERT (Henry B. Harris): Atlantic City, N. J., 11-13.
ELI AND JANE (Harry Green): Hull, Ia., 13, Rock Rapids 14, Merrill 15, Moville 16, Kingsley 18, Correctionville 19, Little Sioux 20, Ulysses, Neb., 21, Wilbur 22, Shickley 23, Superior 25.
ELLIOTT, GERTRUDE (Liebler and Co.): Chicago, Ill., 4-16.
EVERYWOMAN (Eastern: Henry W. Savage): Boston, Mass., Nov. 13—indefinite.
EVERYWOMAN (Western: Henry W. Savage): Louisville, Ky., 11-16.
EXCUSE ME (Eastern: Henry W. Savage): Brooklyn, N. Y., 11-16.
EXCUSE ME (Southern: Henry W. Savage): Hot Springs, Ark., 13, Shreveport, La., 14, Beaumont, Tex., 15, Galveston 16, Houston 25.
EXCUSE ME (Western: Henry W. Savage): Chicago, Ill., Oct. 22—indefinite.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): New York city Nov. 14—indefinite.
FAVERSHAM, WILLIAM (Frank Wilstach): Hartford, Conn., 13, Waterbury 14, New Haven 16.
FAY, EVA (Vaughan Glaser): Jersey City, N. J., 11-16, Philadelphia, Pa., 18-23.
FERGUSON, ELSIE (Henry B. Harris): New York city Dec. 4—indefinite.
FISKE, MRS. (Harrison Grey Fiske): Newark, N. J., 11-16.
FORTUNE HUNTER (Cohan and Harris): Philadelphia, Pa., 4-16.
FORTUNE HUNTER (Cohan and Harris): Portland, Ore., 10-16, Salem 18, Medford 19.
FORTUNE HUNTER (Cohan and Harris): Ottumwa, Ia., 13, Oskaloosa 14, Boone 15, Sioux City 16, 17.
GAMBLERS, THE (Original: Authors' Producing Co.): Rochester, N. Y., 11-13, Syracuse 14-16, Philadelphia, Pa., 18—indefinite.
GAMBLERS, THE (Eastern: Authors' Producing Co.): Claremont, N. H., 13, Bellows Falls, Vt., 14, Brattleboro 15, Northampton, Mass., 16, Springfield 25, 26.
GAMBLERS, THE (Western: Authors' Producing Co.): Victoria, B. C., 13, Vancouver 14-16, Seattle, Wash., 17-30.
GAMBLERS, THE (Southern: Authors' Producing Co.): Denison, Tex., 13, Sherman 14, Durant, Okla., 15, Ardmore 16, Oklahoma City 24, 25.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Hannibal, Mo., 13, Moberly 14, Boonville 15, Jefferson City 16, Topeka, Kan., 23.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Boston, Mass., Sept. 25—indefinite.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Kansas City, Mo., 10-16.
GILMORE, PAUL (Paul Gilmore Co.): Burlington, Vt., Utica, N. Y., 25.
GIRL AND THE TRAMP (Fred A. Byers): Marquette, Mich., 13, Sault Ste. Marie 14, 15, Sheboygan 16.
GIRL AND THE TRAMP (Co. D: E. C. Rockwell): Liberty, N. Y., 13, Walton 14, Palmyra 18.
GIRL FROM RECTOR'S (Western: Max Plohn): Uniontown, Pa., 13, Morgantown, W. Va., 14, Manning 15, Wheeling 16, McKeesport, Pa., 25.
GIRL IN THE TAXI (A. H. Woods): Jackson, Miss., 14.
GIRL IN THE TAXI (A. H. Woods): Jefferson City, Mo., 14, Quincy, Ill., 15, Alton 16.
GIRL OF THE STREETS: Rochester, N. Y., 14-16.
GOODWIN, NAT (F. W. Busey): Washington, D. C., 11-16, Baltimore, Md., 18-23.
GOOSE GIRL (Central: Baker and Castle): Lewiston, Pa., 13, Huntingdon 14, Johnstown 15, Altoona 16, Greensburg 18, McKeesport 19, Morgantown, W. Va., 20, Fairmont 21, Wheeling 22, 23, Uniontown, Pa., 25.
GOOSE GIRL (Eastern: Baker and Castle): Memphis, Tenn., 10-16, Chattanooga 18-23, Evansville, Ind., 25.
GRAHAM, OSCAR: Hubbard, Tex., 12, 13, Whitney 14, Rogers 15, 16, Caldwell 18, 19, Brenham 20.
GRAUSTARK (Eastern: Baker and Castle): Barrie, Can., 13, Orillia 14, North Bay 15, Sault Ste. Marie 16, Sault Ste. Marie, Mich., 18, Marquette 19, Calumet 20, Hancock 21, Ishpeming 22, Ashland, Wis., 23, Duluth, Minn., 24, Superior, Wis., 25.
GRAUSTARK (Southern: Baker and Castle): Gadsden, Ala., 13, Jacksonville 14, Anniston 15, Talladega 16, West Blockton 18, Tuscaloosa 19, Greensboro 20, Selma 21, Tuskegee 22, Tallahassee 23, Columbus, Ga., 25.
HACKETT, JAMES K. (J. K. Hackett): Milwaukee, Wis., 10-16.
HACKETT, NORMAN (Stair and Havlin): Cincinnati, O., 10-16.
HANS HANSON (Louis Reis): Plainview, Tex., 13, Lubbock 14, Snyder 15, Sweetwater 16.
HAWTREY, WILLIAM (A. G. Delamater): Belleville, Can., 13, Peterborg 14, Guelph 15, Brantford 16, Hamilton 25-27.
HILLIARD, ROBERT (Klaw and Erlanger): San Francisco, Cal., 4-16.
HOUSE NEXT DOOR (Schiller Amusements Co.): Chicago, Ill., Dec. 3—indefinite.
HOUSE NEXT DOOR (Rowland and Gaskill): Durant, Okla., 13, Denison, Tex., 14, Sherman 15, Paris 16, Greenville 18, Ft. Worth 19, Dallas 20, Waco 21, Austin 22, San Antonio 23, Victoria 25.
HUMAN HEARTS (Southern: C. R. Reno): Anson, Tex., 13, Abilene 14, Sweetwater 15, Snyder 16, San Angelo 18, Ballinger 19, Coleman 20, Brownwood 21, Goldthwaite 22, Lampasas 23.
ILLINGTON, MARGARET (Edw. J. Bowes): New York city Dec. 5—indefinite.
INDIANA FOLKS (Eastern: Perry's): Hillsboro, Ia., 13, Warsaw, Ill., 15, Bonaparte, Ia., 16.
INDIANA FOLKS (Western: Perry's): Hartley, Ia., 13, Primghar 14, Hosper 15, Sutherland 16.
IRISH PLAYERS (Liebler and Co.): New York city Nov. 20—indefinite.
KELLERD, JOHN E. (J. M. Fedris): Providence, R. I., 11-13.
KISMET (Harrison Grey Fiske): Washington, D. C., 18-23.
JEFFERSON, THOMAS: Sherman, Tex., 13.
LACKAYE, WILTON: New York city Dec. 21—indefinite.
LEIGH, BERT: Yazoo City, Miss., 14, Shreveport, La., 18.
LENA RIVERS (Southern: A. J. McCollum): Corning, Ark., 13, Walnut Ridge 14, Jonesboro 16.
LIGHT ETERNAL (Stair and Havlin): Indianapolis, Ind., 11-16.
LION AND THE MOUSE (Northern: United Play Co.): Carlsbad, Tex., 13, Roswell 14, Artesia 15, Clovis 16, Ardmore, Okla., 25.
LION AND THE MOUSE (Southern: United Play Co.): El Campo, Tex., 13, Wharton 14.

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LITTLE OUTCAST: Boston, Mass., 11-16.
McINTYRE, FRANK (Henry B. Harris): Chicago, Ill., Dec. 4-Jan. 14.
MADAME X (Henry W. Savage): Pittsburgh, Pa., 11-16.
MANN, LOUIS (Werba and Luescher): Omaha, Neb., 11-13, Des Moines, Ia., 14, Cedar Rapids 15, Davenport 16, Milwaukee, Wis., 17-23.
MASON, JOHN (Messrs. Shubert): Chicago, Ill., Nov. 18—indefinite.
MASTER OF THE HOUSE (A. H. Woods and H. H. Frazee): Chicago, Ill., Nov. 6—indefinite.
MELVILLE, ROSE (J. R. Sterling): Bakersfield, Cal., 13, San Bernardino 14, San Diego 15, 16, Los Angeles 17-30.
MILLER, HENRY (Henry Miller): Louisville, Ky., 11-13.
MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.
MISSOURI GIRL (Central: Merle H. Norton's): Humboldt, Kan., 13, Fredonia 14, Madison 15, Neosho 16, Eldorado 18, Marion 19, Canton 20, Lyons 21, La Crosse 22, Hoisington 23, Salina 25.
MISSOURI GIRL (Eastern: Norton and Edwards): Boonville, N. Y., 13, Baldwinsville 14, Sodus 16, Penn Yan 28.
MISSOURI GIRL (Western: Norton and Rith): Jackson, Cal., 16, Sacramento 17, Auburn 20, Nevada City 21, Virginia City, Nev., 23, Carson 24, Reno 25.
MOTHER (No. 2: Wm. A. Brady): Los Angeles, Cal., 10-16, San Diego 24, 25.
MOVING PICTURE TIM: Chicago, Ill., 10-16.
NAZIMOVA, MME. (Charles Frohman): New York city Dec. 5—indefinite.
OLIVER, FISKE (Robt. E. Irwin): Detroit, Mich., 10-16, Cleveland, O., 18-23.
OLCOTT, CHAUNCEY (Augustus Pitou): Buffalo, N. Y., 14-16.
OLD HOMESTEAD (Frank Thompson): St. Louis, Mo., 10-16.
OLE SWANSON (C. S. Primrose): Marysville, Kan., 13, Superior, Neb., 16, Republic, Kan., 18.
OUR NEW MINISTER (Jos. Conyers): Buffalo, N. Y., 11-16.
OUR VILLAGE POSTMASTER (Perry's): Biggs, Mo., 14, Lockport 15, Skidmore 16.
OVER NIGHT (No. 1: Wm. A. Brady): Chicago, Ill., Sept. 25—indefinite.
OVER NIGHT (No. 8: Wm. A. Brady): Watertown, N. Y., 13.
PAID IN FULL (C. S. Primrose): Ottumwa, Ia., 13, Burlington 17.
PAID IN FULL (Wagenhals and Kemper): Mt. Smith, Ark., 13, Fayetteville 14, Springfield, Mo., 15, Joplin 16.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Point Marion, Pa., 13, Monessen 14, Brownsville 15, Connellsville 16.
PASSERS-BY (Charles Frohman): New York city Sept. 14—indefinite.
POLLY OF THE CIRCUS (Eastern: A. S. Stern): Kansas City, Mo., 10-16, Joplin 24, Springfield 25.
POLLY OF THE CIRCUS (Western: A. S. Stern): Portland, Ore., 10-16.
POYNTER, BEULAH (Bert and Nicolai): New Orleans, La., 10-16, Birmingham, Ala., 17-23.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Memphis, Tenn., 11-16, Louisville, Ky., 18-23.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Cincinnati, O., 11-16.
ROBSON, MAY (C. S. Stre): Galt, Can., 13, Owen Sound 14, Woodstock 15, St. Thomas 16, Ingersoll 18-22, Port Huron, Mich., 24, Bay City 25.
ROCK OF AGES (Rowland and Clifford): Baltimore, Md., 11-16, Philadelphia, Pa., 18-23.
ROSALAND AT THE RED GATE (Gaskill and MacVitty): Brookings, S. Dak., 15, Watertown 16, Madison 17, Dell Rapids 18, Canton 19, Pipestone, Minn., 19, Benson 20, Herman 21, Glenwood 22, St. Cloud 24, 25.
ROSARY (Gaskell and MacVitty): Montevideo, Minn., 13, Ortonville 14, Milbank 15, Webster 16, Watseton, N. D., 28.
ROSARY, THE (No. 1: Rowland and Clifford): Norfolk, Va., 11-16, Richmond 18-23.
ROSARY, THE (No. 2: Rowland and Clifford): Washington, Pa., 13, McKeesport 14-16, Youngstown, O., 28.
ROSARY, THE (Southern: Rowland and Clifford, Inc.): Pensacola, Fla., 13, Mobile, Ala., 14, Selma 15, Tuscaloosa 16, Tupelo, Miss., 18.
ROSARY, THE (Western: Rowland and Clifford, Inc.): Reynoldsville, Pa., 13, Dubois 14, Punxsutawney 15, Indiana 16.
ROUND UP (Klaw and Erlanger): Detroit, Mich., 11-16.
ROYAL SLAVE (George H. Bubb): Guide Rock, Neb., 13, Nelson 14, Scandia, Kan., 15, Fairbury, Neb., 16, Alexandria 18, Hanover, Kan., 19, Home 20, Beattie 21, Axtell 22, Summerfield 23, Marysville 25.
ST. ELMO (Vaughan Glaser): Grand Rapids, Mich., 10-15, Ft. Wayne, Ind., 14-16.
SALVATION NELL (Vaughan Glaser): Milwaukee, Wis., 10-16.
SCARECROW, THE (Henry B. Harris): Philadelphia, Pa., 4-16.
SCOTT, CYRIL (Wm. A. Brady, Ltd.): New York city 11-16.
SEARS, ZELDA (Jos. M. Gaites): Chicago, Ill., Dec. 4—indefinite.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Dodge City, Kan., 13, Stafford 14, Pratt 15, Wichita 16, Hutchinson 25.
SEVEN DAYS (Wagenhals and Kemper): Medford, Ore., 13, Grants Pass 14, Eugene 15, Corvallis 16, Albany 18, Salem 19.
SEVEN DAYS (Wagenhals and Kemper): Galveston, Tex., 13, Houston 14, 15, San Antonio 16.
SHEA, THOS. E. (A. H. Woods): Cleveland, O., 11-16.
SILVER THREADS (Richard J. Jose): Philadelphia, Pa., 11-16, Washington, D. C., 18-23.
SIMONE, MME. (Liebler and Co.): Boston, Mass., 4-16.
SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Philadelphia, Pa., 4-16, Boston, Mass., 18-30.
STAHL, ROSE (Henry B. Harris): New York city Aug. 31—indefinite.
STARR, FRANCES (David Belasco): Chicago, Ill., Dec. 4-Jan. 20.
STAMPEDE, THE (A. G. Delamater): Richmond, Va., 11-16, Norfolk 18-23.
STEWART, MAY (J. E. Cline): Winchester, Va., 13.
STRONGHEART, THE (Willis Amusement Co.): Larned, Kan., 13, Ellinwood 14, McPherson 15, Pratt 16, Dalhart, Tex., 17, Tulsa 18, Plainview 19, Lubbock 20, Amarillo 21, 22, Carlsbad, N. Mex., 23, Roswell 24, Clovis 25.
TEMPEST AND SUNSHINE (Woods and Chalkley): Redlands, Cal., 14, San Bernardino 15, Riverside 18, Pomona 19.
TEMPEST AND SUNSHINE (G. L. Crawford): Mt. Hope, Kan., 13, Belle Plaine 14, Mulvane 15, Oxford 16.
TEMPEST AND SUNSHINE (Eastern: H. A. Murray): White Plains, N. Y., 13, Rhinebeck 14, Chatham 15, Philmont 16.
TEN NIGHTS IN A BARROOM: Washington, D. C., 11-16.
THAIS (Joseph M. Gaites): Baltimore, Md., 11-23.
THIEF, THE (Eastern: George A. Sullivan): Belton, S. C., 13, Pelzer 14, Anderson 15, Abbeville 16, Concord, N. C., 18, Oxford 19, Henderson 20, Fayetteville 21, Dunn 22, Marion 23, Florence, S. C., 25.
THIRD DEGREE (Central: United Play Co.): Pittsburgh, Pa., 11-16, Toronto, Ont., 18-23.
THIRD DEGREE (Southern: United Play Co.): New Decatur, Ala., 13, Huntsville 14, Chattanooga, Tenn., 15, Rome, Ga., 16, Gadsden, Ala., 18, Anniston 19, Cartersville, Ga., 20, Griffin 21, Macon 22, Columbus 23, Albany 25.
THIRD DEGREE (Western: United Play Co.): Ventura, Cal., 13, San Luis Obispo 14, Monterey 15, Santa Cruz 16.
TOWN MARSHAL (O. E. Wee): West Chester, Pa., 13, Pottstown 14, Easton 15, Allentown 16, Clinton, N. J., 18, Freehold 19, Camden 21-25, Lancaster, Pa., 28.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Philadelphia, Pa., Nov. 6—indefinite.
TRAITOR, THE: Orangeburg, S. C., 15.
TRAVELING SALESMAN (Henry B. Harris): Chicago, Ill., 11-16, Peoria 25-27.
TRAVELING SALESMAN (Eastern: A. S. Stern): Hillsdale, Mich., 13, Elkhart, Ind., 14, Three Rivers, Mich., 15, Jackson 16, Benton Harbor 17, Chicago, Ill., 18-23, Aurora 24, Joliet 25.
TRAVELING SALESMAN (Western: A. S. Stern): Springville, U., 14, Provo 15, Brigham 16, Butte, Mont., 25.
TWO ORPHANS: Chicago, Ill., 11-16.
UNCLE TOM'S CABIN (Leon Washburn): Fall River, Mass., 13, 14, Newport, R. I., 15, 16, Boston, Mass., 18-23.
UNCLE TOM'S CABIN (William Kibble): Kansas City, Mo., 10-16.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): La Fayette, Ind., 13, Wabash 14, Huntington 15, Ft. Wayne 16.
VIRGINIAN, THE (J. H. Paiser): Walla Walla, Wash., 13, No. Yakima 14, Aberdeen 15, Tacoma 16.
WARE, HELEN (Henry B. Harris): New York city Nov. 1—indefinite.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WHEN KNIGHTHOOD WAS IN FLOWER (W. K. Sparks): Colorado Springs, Colo., 13, Victor 14, Boulder 15, Longmont 16.
WHITE SISTER: Akron, O., 14-16.
WHITE SQUAW (J. F. Sullivan): New Orleans, La., 10-16, Birmingham, Ala., 18-23.
WHITESIDE, WALKER (P. H. Liebler): Indianapolis, Ind., 11-16, Cincinnati, O., 18-23.
WILSON, AL. H. (Sidney R. Ellis): Roanoke, Va., 13, Richmond 14, Newport News 15, Norfolk 16.
WILSON, FRANCIS (Charles Frohman): Pittsburgh, Pa., 11-16.
WOMAN AGAINST WOMAN: Providence, R. I., 11-16.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 28—indefinite.
ADOLPHUS (Dick Cummings): Los Angeles, Cal., Nov. 27—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Boshell): Baltimore, Md., Sept. 11—indefinite.
BROADWAY (Bartley McCullom): Lawrence, Mass., Nov. 6—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal., —indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—indefinite.
FOREPAUGH (George Fish): Trenton, N. J., Oct. 16—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. E. Schmid): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GREW (Wm. Grew): Kansas City, Mo., Oct. 15—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
LAWRENCE (Del S. Lawrence): Spokane, Wash., Aug. 13—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM: Brooklyn, N. Y.—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Snort North): Topeka, Kan., Sept. 4—indefinite.
OLYMPIC (Walter Woods): Cincinnati, O., Oct. 28—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
OUR (Gano and Neilson): Rensselaer, Ind.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.

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PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPSENE: Montgomery, Ala., Nov. 9—indefinite.
POLI (S. Z. Poli): Norwich, Conn.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINCESS: Alpena, Mich., Nov. 22—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.
RICHMOND (W. Watson): Stapleton, S. I.—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city, Aug. 6—indefinite.
STAINACH-HARDS (Ira D. Hards): Cohoes, N. Y., Nov. 13—indefinite.
STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
TAYLOR (Chas. A. Taylor): Zanesville, O., Oct. 30—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VAN DYKE-EATON (F. Mack): Elkhart, Ind., Dec. 11—indefinite.
WESCHLER (A. P. Weschler): Erie, Pa., Nov. 20—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 6—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (E. G. Hicks): Racine, Wis., 11-16, Oshkosh 17.
BELGRADE (L. L. Belgrade): Schenectady, N. Y., 11-16, Gloversville 16-23.
BESSEY, JACK: Fond du Lac, Wis., 11-16.
BRECHARDS, CHARLES: Ft. Madison, Ia., 17-23.
CHASE-LISTER (Clarence Auskins): Onawa, Ia., 10-13, Tekamah, Neb., 14-16, Elgin 17-23.
CHAUNCEY-KEIFFER (Fred Chauncey): Donora, Pa., 11-16, Washington 18-30.
CHICAGO (Charles H. RoseKam): Corning, N. Y., 11-16.
COLONIAL (Cortland Hopkins): Windsor, Can., 11-13, Richmond 14-16.
DE ARMOND SISTERS (W. N. Smith): Corsicana, Tex., 11-16.
EMERSON, MARY (Samuel Lewis): Sharon, Pa., 13-18.
GARSIDE (James L. Garside): Centralia, Ill., 11-16, Carlyle 18-23.
GRAYCE, HELEN (N. Appell): Chambersburg, Pa., 11-16.
HALL, DON C.: North Freedom, Wis., 11-16, Baraboo 18-30.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Norton, Kan., 11-13, Franklin, Neb., 14-16, Hagan 18-20, Hildreth 21-23.
HICKMAN-BESSEY (James D. Prendiove): Fond du Lac, Wis., 11-16, Racine 18-31.
HICKMAN, GUY: Streator, Ill., 10-16.
HILLMAN'S IDEALS: Mankato, Kan., 11-13, Kensington 14-16.
HOOVER (Grover Hoover): Peru, Ind., 11-16.
KEYES SISTERS (Chester A. Keyes): Sistersville, W. Va., 11-16.
LA PORTE, MAE (Joe McEnroe): Huntington, Ind., 11-16.
LYNN (Jack Lynn): Canandaigua, N. Y., 11-16.
MAHER, PHIL (Phil Maher): Barre, Vt., 11-16.
MARKS BROTHERS STOCK (Tom Marks): Prince Albert, Can., 11-16.
MARKS BROTHERS STOCK (Joe Marks): Moose Jaw, Can., 11-16.
MARKS, MAY A. BELL (R. W. Marks): Port Huron, Mich., 5-16.
MOREY (Le Comte and Fischer): Garden City, Kan., 11-16, Great Bend 18-23.
MURPHY'S COMEDIANS (Wm. H. Murphy): Houma, La., 12-16, Morgan City 19-23.
MURRAY AND MACKEY (John J. Murray): Shamokin, Pa., 11-16.
MYRKLE-HARDER: Walden, N. Y., 11-16.
NATIONAL: Palmyra, N. Y., 11-16.
PHILLIPS (G. F. Phillips): Charlevoix, Mich., 13, Petoskey 14, Elmira 15, Traverse City 16, Cadillac 17, Manistee 18, Ludington 19, Reed City 20, Muskegon 21, Grand Haven 22, Grand Rapids 23.
PICKERTS, FOUR (Willis Pickert): Petersburg, Va., 11-23.
SHANNON BROTHERS (Harry Shannon): Wilmington, O., 11-16, Washington Court House 18-23.
SHARPLEY THEATRE (Add J. Sharpley): Penn Yan, N. Y., 11-16.
SPENCE THEATRE (Schaa and Bayts): Hays City, Kan., 13, 14, Russell 15, 16, Junction City 18-23.
WHEELER SISTERS (Ion Carroll): Princeton, W. Va., 11-16, Williamson 18-30.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): St. Louis, Mo., 10-16.
ALLEN MUSICAL COMEDY: Williamsport, Pa., 11-16.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): Topeka, Kan., 19.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BAILEY AND AUSTIN: Paducah, Ky., 13, St. Louis, Mo., 17-23.
BERNARD, SAM (Messrs. Shubert): Kansas City, Mo., 10-16.
BLACK PATTI (B. Yoelchel): Waco, Tex., 13, Temple 14, Austin 15, Smithville 16, San Antonio 18.
BOHEMIAN GIRL (Co. B: Milton and Sargent Aborn): Detroit, Mich., 11-16.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN, DONALD (Charles Frohman): New York city Aug. 28-Dec. 16.
BRIGHT EYES (Jos. M. Gaites): Tucson, Ariz., 13, Bisbee 14, Douglas 15, El Paso, Tex., 16, 17, Albuquerque, N. Mex., 18, Santa Fe 19, Las Vegas 20, Trinidad, Colo., 21, Pueblo 22, Colorado Springs 23.
BUSTER BROWN (Buster Brown Amusement Co.): Sandusky, O., 13, Lorain 14, Fremont 15, Hicksville 16, Dundee 18, Ft. Wayne, Ind., 20, Wabash 21, Lebanon 22, Terre Haute 23, Evansville 24.
CAHILL, MARIE (D. V. Arthur): Buffalo, N. Y., 14-16.
CAMPUS, THE (Chas. V. Kavanagh): Chicago, Ill., 11-16, Detroit, Mich., 18-23.
CARLE, RICHARD (Frazee and Lederer): Chattanooga, Tenn., 13, Anniston, Ala., 14, Meridian, Miss., 15, Jackson 16, New Orleans, La., 17-23.
CASEY JONES (Neff and Hennington): Argonia, Kan., 13, Douglass 15, Solomon 20, St. George 21, Wamego 22, Clay Center 23.
CAT AND THE FIDDLE (Chas. A. Sellon): Worcester, Mass., 13, Meriden, Conn., 14, Middletown 15, New Britain 16.
CHOCOLATE SOLDIER (F. C. Whitney): Columbus, O., 11-13.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Dallas, Tex., 12-14, Oklahoma City, Okla., 15, Wichita, Kan., 16, Denver, Colo., 18-23.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COLLEGE WIDOW (Vaughan Glaser): Toronto, Ont., 11-16, Detroit, Mich., 18-23.
COW AND THE MOON (Chas. A. Sellon): Brantford, Can., 13, St. Catharines 14, Hamilton 15, 16, Barrie 18, Midland 19, Orillia 20, Lindsay 21, Peterboro 22, 23.
COWBOY GIRL (Northern: H. H. Whittier): Ubrichsville, O., 13.
COWBOY GIRL (G. R. Ainsworth): Greensburg, Pa., 13, Altoona 14, Bellefonte 15, Lock Haven 16, Williamsport 18, Bloomsburg 19, Berwick 20, Mt. Carmel 21, Ashland 22, Danville 23.
DRESSLER, MARIE (Lew Fields): New York city 11-23.
ELTINGE, JULIAN (A. H. Woods): New Haven, Conn., 11-13, Buffalo, N. Y., 14-16.
FANTASMA (Edwin Warner): Akron, O., 11-13, Youngstown 14-16.
FIELDS, LEW (Lew Fields): Cincinnati, O., 10-16.
FIELDS'S, LEW, ALL-STAR (Lew Fields): Chicago, Ill., Oct. 31—indefinite.
FLIRTING PRINCESS (Mort H. Singer): Appleton, Wis., 16.
FOLLIES OF 1911 (Florence Ziegfeld): Philadelphia, Pa., 11-30.
FORTY-FIVE MINUTES FROM BROADWAY: Rochester, N. Y., 11-13.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): Baltimore, Md., 11-16.
GIRL AND THE CHAUFFEUR (Arthur Nelson): Brooklyn, N. Y., 11-16, Philadelphia, Pa., 18-23.
GIRL IN THE TRAIN (Chas. Dillingham): St. Paul, Minn., 10-16.
GIRL OF MY DREAMS (Joseph Gaites): Columbus, O., 11-16, Springfield 18, Lexington, Ky., 19, 20, Owensboro 21, Henderson 22, Evansville, Ind., 23.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Mobile, Ala., 13, New Orleans, La., 14-16, Vicksburg, Miss., 18, Jackson 19, Memphis, Tenn., 20, Little Rock, Ark., 21, Hot Springs 22, Shreveport, La., 23, Ft. Worth, Tex., 25.
GLASER, LULU (Werba and Luescher): Trenton, N. J., 13, Easton, Pa., 14, Wilkes-Barre 15, Scranton 16.
GORDON, KITTY (Jos. M. Gaites): New York city Oct. 19—indefinite.
GRAND OPERA (P. Grasi): San Francisco, Cal., Nov. 15-Feb. 4.
GUNNING, LOUISE (Messrs. Shubert): Cleveland, O., 11-16.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort H. Singer): St. Louis, Mo., 10-16, Cincinnati, O., 17-23.
HERZ, RALPH (Jos. M. Gaites): Boston, Mass., 11-23.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
HOMAN STOCK: Providence, R. I.—indefinite.
ISLE OF SMILES (S. J. Polack): Cynthiana, Ky., 13, Richmond 14.
JACINTA (John Cort): Philadelphia, Pa., 11-23.
JANIS, ELSIE (Charles Dillingham): Salem, Mass., 13, Lewiston, Me., 14, Portland 15, 16.
JUVENILE BOSTONIANS (E. E. Lang): Regina, Can., 11-13, Moose Jaw 14-16.
KISS WALTZ (Messrs. Shubert): Brooklyn, N. Y., 11-16.
LA RUE, GRACE (Byron Chandler): New York city Dec. 11—indefinite.
LAMBARDI OPERA: Seattle, Wash., 10-16.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 4—indefinite.
LAYOLLE FRENCH OPERA (Jules Layolle): New Orleans, La., Nov. 14—indefinite.
LET GEORGE DO IT (Lester-Bratton): Flint, Mich., 13, Grand Rapids 14-16, South Bend, Ind., 17-20.
LEWIS, DAVE (Rowland and Clifford): Seattle, Wash., 10-16, Tacoma 17, 18, Hiensburg 19, No. Yakima 20, Walla Walla 21, Pendleton, Ore., 22, La Grande 23, Baker City 24.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Philadelphia, Pa., 11-23.
LITTLE MISS HUT-UP (L. W. Wilson): Olean, N. Y., 13, 14, Dunkirk 15, 16, Batavia 18, 19, Warsaw 20, 21, Perry 22, 23, Corning 24, 25.
MACDONALD, CHRISTIE (Werba and Luescher): Cleveland, O., 11-16, Detroit, Mich., 18-23.
McFADDEN'S FLATS (Barton and Wignell): Richmond, Ind., 13, Connersville 14, Springfield, O., 15, 16, Hamilton 17, Dayton 18-20, Columbus 21-23.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Bozeman, Mont., 12, Anaconda 14, Butte 15, Great Falls 16, 17, Helena 18, Missoula 19, Wallace, Ida., 20, Spokane, Wash., 24-26.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Van Wert, O., 13, Findlay 14, Tiffin 15, Sandusky 16, New Philadelphia 18, Coshocton 19, Nelsonville 20, Athens 21, Marietta 22, Clarksburg, W. Va., 23, Fairmont 25.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Pittsburg, Kan., 13, Parsons 14, Ft. Scott 15, Columbia, Mo., 16, Sedalia 17, Jefferson City 18, Fulton 19, Kirksville 20, Creston,

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MANHATTAN OPERA: Bristol, Tenn., Nov. 27—indefinite.

METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.

MILLIONAIRE KID (Klirer-Britton): Columbus, O., 11-13. Dayton 14-16. Hamilton 17.

MISS NOBODY FROM STARLAND (Mort H. Singer): Nashville, Tenn., 13, 14, Paducah, Ky., 15. Cairo, Ill., 16. St. Louis, Mo., 17-23.

MODEST SUZANNE (A. H. Woods and H. H. Frazee): Chicago, Ill., Nov. 26-Dec. 23.

MONTGOMERY AND STONE (Charles Dillingham): Los Angeles, Cal., 4-16.

MULDOON'S PICNIC (Chas. M. Marsh): Louisville, Ky., 10-16. Cincinnati, O., 17-23.

MUTT AND JEFF (Co. A: Gus Hill): Chicago, Ill., Oct. 29-Dec. 16.

MUTT AND JEFF (Co. B: Gus Hill): Ft. Worth, Tex., 13, 14. Dallas 15, 16.

MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass., Nov. 13—indefinite.

MUTT AND JEFF (Co. D: Gus Hill): Brooklyn, N. Y., 4-16. Baltimore, Md., 18-23.

NEVER HOMES (Lew Fields): New York city Oct. 5—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern: Lieber-Britton): Philadelphia, Pa., 11-16. York 18. Hanover 19. Chambersburg 20. Hagerstown, Md., 21. Martinsburg, W. Va., 22. Cumberland, Md., 23.

NEWLYWEDS AND THEIR BABY (Western: Lieber-Britton): St. Joseph, Mo., 10-13. Omaha, Neb., 14-16. Grand Island 17. Kearney 18. North Platte 19. Cheyenne, Wyo., 20. Greeley, Colo., 21. Ft. Collins 22. Boulder 23.

PEGGY (Messrs. Shubert): New York city Dec. 4—indefinite.

PINAFORE (Messrs. Shubert): Montreal, Can., 11-16. Ottawa 18-20.

PINK LADY (Klaw and Erlanger): Boston, Mass., 11-23.

PINK LADY (Klaw and Erlanger): Washington, D. C., 4-16.

QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.

RED MILL: Jefferson City, Mo., 19. Ft. Scott, Kan., 22.

RING, BLANCHE (Frederic McKay): Milwaukee, Wis., 10-13. Minneapolis, Minn., 14-16.

SCHEFF, FRITZI (Messrs. Shubert): Macon, Ga., 14.

SCHOOL DAYS (Stair and Havlin): St. Louis, Mo., 10-16. Kansas City 17-23.

SIDNEY, GEORGE (Frank Whitbeck): Vancouver, B. C., 12, 13. Victoria 14. Bellingham, Wash., 15. Everett 16. Portland, Ore., 17-30.

SMART SET (Charles E. Barton): Cincinnati, O., 10-16. Indianapolis, Ind., 18-23.

SOUL KISS (Mittenthal Bros.): Milwaukee, Wis., 10-16.

SPRING MAID (Werba and Luescher): Trenton, N. J., 23-25.

SPRING MAID (Werba and Luescher): Minneapolis, Minn., 10-16. St. Paul 17-23. Des Moines, Ia., 24, 25.

SUNNY SOUTH (J. C. Rockwell): Cortland, N. Y., 16. Palmyra 23.

SUBATT VALESKA (Lee Harrison): Chicago, Ill., Dec. 10—indefinite.

SWEETEST GIRL IN PARIS (Harry Askin): Henderson, Ky., 13. Louisville 14-16. Owensboro 18. Paducah 19. Cairo, Ill., 20. Memphis, Tenn., 21, 22. Jackson 23.

SYLVA, MARGUERITA (A. H. Woods): Chicago, Ill., Nov. 14—indefinite.

THREE ROMEOS (Messrs. Fellner and Dreyfus): New York city Nov. 13—indefinite.

THREE TWINS (Philip H. Niven): Burlington, Vt., 12. Bridgeton 14. Atlantic City 15, 16.

THREE TWINS (Western: F. A. Wade): Centralia, Wash., 13. Kelso 14. Vancouver 15. Astoria, Ore., 16. Portland 17-23. Salem 25.

TORRINI, EMMA (Oscar Hammerstein): St. Louis, Mo., 10-16.

VAN, BILLY B. (Stair and Havlin): Dayton, O., 11-13. Columbus 14-16.

VIENNESE OPERA (M. Hertz): New York city Nov. 14—indefinite.

WARD AND VOKES (Stair and Havlin): Chicago, Ill., 3-23.

WINTER GARDEN REVUES (Messrs. Shubert): New York city Nov. 27—indefinite.

WOODRUFF, HENRY (Mort H. Singer): Charleston, W. Va., 13. Parkersburg 14. Marietta, O., 15. Zanesville 16.

MINSTRELS.

COBURN'S: Helena, Ark., 13.

DOCKSTADER'S, LEW (O. E. Hodge): Paducah, Ky., 16. Jackson, Miss., 22. Yazoo City 23.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Dec. 16—indefinite.

EVANS'S HONEY BOY (George Evans): Marshalltown, Ia., 13. Ottumwa 14. Oskaloosa 15. Des Moines, 16.

FIELD'S AL. G.: Winchester, Va., 13.

FOX'S LONE STAR (Roy E. Fox): Yorktown, Tex., 11-13. Kennedy 14-16.

GEORGIA TROUBADOURS (Wm. C. McCabe): Mt. Sterling, Ill., 13. Versailles 14. Bluffs 15. Barrie 16. Hull 18. Hannibal, Mo., 19. Monroe 21. Paris 22. Moberly 23. Sturgeon 25.

BURLESQUE

AL. REEVES'S BIG BEAUTY: Rochester, N. Y., 11-16. Schenectady 18-20. Albany 21-23.

AMERICANS (E. D. Miner): Omaha, Neb., 10-16. Kansas City, Mo., 17-23.

BEHMAN SHOW (Jack Singer): New York city 11-16. Philadelphia, Pa., 18-23.

BELLES OF THE BOULEVARD (Fred McAfee): St. Louis, Mo., 11-16. Louisville, Ky., 17-23.

BEN WELCH (Jack Singer): Milwaukee, Wis., 10-16. Minneapolis, Minn., 17-23.

BIG BANNER (Gallagher and Shean): Boston, Mass., 18-23.

BIG GAIETY (W. A. Miller): Washington, D. C., 11-16. Pittsburgh, Pa., 18-23.

BIG REVIEW (Henry P. Dixon): Chicago, Ill., 10-16. Milwaukee, Wis., 17-23.

BOHEMIANS (Al. Lubin): Pittsburgh, Pa., 11-16. Johnstown 19. Altoona 19. Harrisburg 20. Reading 21. Allentown 22. Chester 23.

BON TONS (Jess Burns): Springfield, Mass., 11-13. Worcester 14-16. Providence, R. I., 18-23.

BOWERY (Hurtig and Seamon): New York city 4-16. Springfield, Mass., 18-20. Worcester 21-23.

BROADWAY GIRLS (Henry Shapiro): St. Paul, Minn., 10-16. Omaha, Neb., 17-23.

CENTURY GIRLS (Morris Weinstock): Indianapolis, Ind., 10-16. Louisville, Ky., 17-23.

CHERRY BLOSSOMS (Max Armstrong): Minneapolis, Minn., 10-16. St. Paul 17-23.

COLLEGE GIRLS (Chas. Foreman): Newark, N. J., 11-16. Hoboken 18-23.

COLUMBIA (Frank Logan): Newark, N. J., 11-16.

CozY CORNER GIRLS (Louis Watson): Brooklyn, N. Y., 11-23.

CRACKERJACKS (Bob Manchester): Providence, R. I., 11-16. Boston, Mass., 18-23.

DAFFYDILS (Sam Rice): Philadelphia, Pa., 11-16. Jersey City, N. J., 18-23.

DARLINGS OF PARIS (Chas. Taylor): Wilkes-Barre, Pa., 11-16. Scranton 18-23.

DREAMLAND (Dave Marion): Boston, Mass., 11-16. Albany, N. Y., 18-20. Schenectady 21-23.

DUCKLINGS (Frank Calder): Milwaukee, Wis., 10-16. Minneapolis, Minn., 17-23.

FOLLIES OF THE DAY (Harvey Gerard): Chicago, Ill., 11-23.

GAY WIDOWS (Louis J. Oberworth): Detroit, Mich., 11-16. Chicago, Ill., 17-23.

GINGER GIRLS (Hurtig and Seamon): Baltimore, Md., 11-16. Washington, D. C., 18-23.

GIRLS FROM HAPPYLAND (Hurtig and Seamon): St. Paul, Minn., 11-16. Omaha, Neb., 17-23.

GIRLS FROM MISSOURI (Louis Talbot): Kansas City, Mo., 10-16. St. Louis 17-23.

GIRLS FROM RENO (James Madison): Washington, D. C., 11-16. Baltimore, Md., 18-23.

GOLDEN CROOK (Jas. Fulton): Albany, N. Y., 11-13. Schenectady 14-16. Brooklyn 18-23.

HASTINGS'S BIG SHOW (Harry Hastings): Omaha, Neb., 10-16. Kansas City, Mo., 17-23.

HIGH SCHOOL GIRLS (Arthur Gorman): St. Louis, Mo., 10-16. Indianapolis, Ind., 17-23.

HONEYMOON GIRLS (Al. Rich): Philadelphia, Pa., 11-16. Baltimore, Md., 18-23.

IDEALS (Sam Robinson): Baltimore, Md., 11-16. Philadelphia, Pa., 18-23.

IMPERIALS (Sim Williams): Philadelphia, Pa., 11-16. Wilkes-Barre 18-23.

JARDIN DE PARIS (Burt Hendricks): Harrisburg, Pa., 13. Reading 14. Allentown 15. Chester 16. Washington, D. C., 18-23.

JERSEY LILIES (Wm. Jennings): Buffalo, N. Y., 14-16. Rochester 18-23.

KENTUCKY BELLES (Mike Fenton): Jersey City, N. J., 11-16. Boston, Mass., 18-23.

KNICKERBOCKERS (Louis Robie): Detroit, Mich., 11-16. Toronto, Can., 18-23.

LADY BUCCANEERS (Harry M. Strouse): New York city 11-23.

LOVE MAKERS (Dave Gurau): Chicago, Ill., 10-16. Detroit, Mich., 17-23.

MAJESTICS (David Gordon): Pittsburgh, Pa., 11-16. Cleveland, O., 18-23.

MERRY BURLESQUERS (Joe Leavitt): Montreal, Can., 11-16. Toronto 18-23.

MERRY MAIDENS (Edward Shafer): New York city 4-16. Brooklyn, N. Y., 18-30.

MERRY WHIRL (J. Herbert Mack): Hoboken, N. J., 11-16. New York city 18-30.

MIDNIGHT MAIDENS (Wm. S. Clark): Boston, Mass., 11-16. New York city 18-23.

MISS NEW YORK, JR. (Wm. Penneesy): Rochester, N. Y., 11-16. Buffalo 18-23.

MOULIN ROUGE (Joe Ping): Boston, Mass., 11-16. Montreal, Can., 18-23.

PACEMAKERS (T. M. Hert): New York city 11-16. Philadelphia, Pa., 18-23.

PANTING THE TOWN (Holliday and Curley): New York city 11-16. Philadelphia, Pa., 18-23.

PASSING PARADE (M. Messing): Minneapolis, Minn., 10-16. St. Paul 17-23.

PAT WHITE'S GAIETY (Walter Greaves): Cleveland, O., 17-23.

QUEEN OF BOHEMIA (Henry P. Jacobs): Brooklyn, N. Y., 11-16. New York city 18-23.

QUEENS OF THE FOLIES BERGERE (Cunihan and Shannon): Scranton, Pa., 11-16. New York city 18-30.

QUEENS OF THE JARDIN DE PARIS (Joe Howard): Chicago, Ill., 10-16. Milwaukee, Wis., 17-23.

ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Cincinnati, O., 10-16. Chicago, Ill., 17-23.

ROSE SYDELL'S (W. S. Campbell): Philadelphia, Pa., 11-16. Brooklyn, N. Y., 18-23.

RUNAWAY GIRLS (Peter S. Clark): Schenectady, N. Y., 11-13. Albany 14-16.

SAM DEVERE'S (Louis Stark): Toronto, Can., 11-16. Rochester, N. Y., 18-23.

SOCIAL MAIDS (Hurtig and Seamon): Toledo, O., 10-16. Chicago, Ill., 17-23.

STAR AND GARTER (Frank Weisberg): Louisville, Ky., 10-16. Cincinnati, O., 17-23.

STAR SHOW GIRLS (John T. Baker): Louisville, Ky., 11-16. Cincinnati, O., 18-23.

TAXI GIRLS (Hurtig and Seamon): Cleveland, O., 11-16. Toledo 17-23.

TIGER LILIES (D. E. Williamson): Buffalo, N. Y., 11-16. Detroit, Mich., 18-23.

TROCADEROS (Chas. H. Waldron): Toronto, Can., 11-16. Buffalo, N. Y., 18-23.

VANITY FAIR (Bowman Bros.): New York city 11-23.

WATSON'S BURLESQUERS (W. B. Watson): Chicago, Ill., 4-16.

MISCELLANEOUS.

HOFFMAN, GERTRUDE: Chicago, Ill., 10-16, Indianapolis, Ind., 21-23.

MORDKIN'S, M. MIKAIL, IMPERIAL RUSSIAN BALLET: Rochester, N. Y., 13. Washington, D. C., 14.

RAYMOND, THE GREAT (Maurice F. Raymond): Bombay, India, Oct. 29—indefinite.

THURSTON, HOWARD (Dudley McAdow): Louisville, Ky., 10-16.

(Received too late for classification.)

BROWN, KIRKE: Binghamton, N. Y., 11-17. Schenectady 18-23.

COOK STOCK: Marion, Ind., 18-23.

COUNTY SHERIFF (Eastern: O. E. Wee): Flemington, N. J., 23. Plainfield 25.

COUNTY SHERIFF (Southern: O. E. Wee): Tarboro, N. C., 13. Rocky Mount 14. Wilson 15. Henderson 16. Oxford 18. Warrenton, Va., 19. Lawrenceville 20. Danville 21. Graham, N. C., 22. Raleigh 23. Durham 25.

FAMILY, THE: Fitchburg, Mass., 13. Salem 15.

GERMAN GENTLEMAN (Frank Winninger): Sparta, Wis., 14. Portage 15. 16. Winona, Minn., 17-24.

HELD, ANNA (Florenz Ziegfeld): San Francisco, Cal., 18-30.

HILLMAN'S STOCK (F. P. Hillman): Table Rock, Neb., 14-16. Falls City 18-20.

HODGE, WILLIAM (Liebler & Co.): Hamilton, O., 14.

LENA RIVERS (Southern: Howard Brandon): Black Rock, Ark., 15. Jonesboro 16. Newport 18. Helena 21. Forrest City 22. Stuttgart 23. Pine Bluff 25.

POLLY OF THE CIRCUS (A. S. Stern): Kelso, Wash., 13. Aberdeen 19. Olympia 20. Centralia 21. Victoria, B. C., 22, 23. Vancouver 25-27.

ROBERTSON, FORBES (Messrs. Shubert): Los Angeles, Cal., 11-16.

ROSARY, THE (Coast: Rowland and Clifford): Leadville, Col., 13. Grand Junction 14. Springville, U., 15. Provo 16. Salt Lake City 17-20. Ogden 21. Reno, Nev., 23. Stockton, Cal., 25.

SHEEHAN OPERA (Joseph Sheehan): San Francisco, Cal., 10-23.

SPENDTHRIFT: Gloversville, N. Y., 15. Ithaca 16.

SEVEN DAYS (Wasmuhale and Kemper): Muncie, Ind., 13.

WHITE SISTER: Tulsa, Okla., 13. Muskogee 14. McAlester 15. Oklahoma City 16, 17. San Antonio, Tex., 24, 25.

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PHILADELPHIA.

New Attractions at Three Playhouses—Great Success of Mr. Sothern and Miss Marlowe.

PHILADELPHIA, Dec. 12.—New attractions at three downtown playhouses made this week a lively one. Grace George in Getting Married gave way to Jacinta at the Adelphi; the Round Up was succeeded at the Forrest by Alice Lloyd in Little Miss Fix-it; Lulu Glaser in Miss Dudelsack said good-by to Philadelphia audiences at the Chestnut Street Opera House, and Ziegfeld's Follies put in their first local appearance. Holdover attractions include Sothern and Marlowe at the Lyric. Charlotte Walker in The Trail of the Lonesome Pine at the South Broad; The Fortune Hunter at the Garrick, and Frank Reicher in The Scarecrow at the Walnut. At other theatres the current attractions are The Newlyweds at the Grand; Ranson's Folly at the Chestnut Street Theatre, and My Partner's Girl at the American.

The death of Grace George's father caused the Adelphi Theatre to be closed two nights last week, as there was no understudy for the star.

There is considerable interest about in the newly organized Drama League, which had its first meeting Dec. 12 at the Broad.

Although most of the theatres report only fair business, and some not even that, the crowds at the Lyric, where E. H. Sothern and Julia Marlowe are appearing in Shakespearean repertory, certainly indicated that Philadelphians are discerning, and when first-class drama is the offering are quite willing to fill the theatres.

The Scarecrow at the Walnut, a fantastic play by Percy Mackaye, is one of the most unusual dramatic offerings of the year. Frank Reicher gives an excellent portrayal of the Scarecrow. Lola La Follette, as the leading lady, shows promise of great possibilities. Albert S. Howson as Dickers was excellent. The rest of the cast was capable.

The Rosary played a return engagement last week at the Grand. Harrington Reynolds led the cast, and was finely supported by Eleanor Knight, Edwin Vale, Mabel Haven, Billy Chant, and Donna Lee.

Elinor Glyn's dramatization of Three Weeks was the attraction at the American, and introduced the new leading man and woman, George Drury Hart and Florence Geary. Horace Mitchell is the new leading man.

Clyde Fitch's Climbers was ably interpreted last week at the Chestnut. The cast included William Ingersoll, Arthur Behrens, Carolyn Gates, Florence Roberts, and Wilmer Walter. This week's attraction is Ranson's Folly.

Keith's bill last week contained some excellent song numbers and clever sketches. Chief among the headliners are May Tully, Bessie Wynn, Will Dillon, Kellog Song Birds, and the Three Rubes.

The William Penn this week has a bill of unusual merit, the chief attraction being the Valerie Bergere Players in What Happened in Room 44.

Vaudeville replaces melodrama now at Hart's Kensington Theatre and the programme will be changed twice a week.

J. SOLIS-COHEN, JR.

SAN FRANCISCO.

Robert Hilliard Fulfilled All Expectations—The New Alcazar About to Open

Robert Hilliard opened at the Columbia on Dec. 4, with the long heralded A Fool There Was, and to the entertainment of a large audience, the star came up to our every expectation. After this attraction Anna Held will be seen in Miss Innocence 18.

At the Cort, Laurance D'Orsay again made a favorable impression in The Earl of Pawtucket. He appears to be thoroughly at home in this play and fun bubbled at the British portrayal of the part. The cast was excellent.

At the Savoy, Rose Melville has been retained another week and she will again play to good business. After Sis Hopkins commencing 10 matinee comes Checkers.

The Paris Opera co. is still holding forth at the Valencia. Sigurd, Manon, La Juive, Heroidiade and Romeo and Juliet is the repertoire for the coming week.

Bispham gave a concert 3 at Scottish Rite Hall and Kubelik is billed for 17 and 24 at the Cort, while at the Cort also 8 matinee the San Francisco Orchestra, of which I wrote, Henry Hadley conductor, will commence the first of a series of 8 concerts.

At the Orpheum a good bill is presented with capacity houses, the programme consisting of The Hays, Six Brachs, Les Fraed-Nad, Deiro, Diamond and Nelson, Brown, Harris and Brown and Tom Nawn co. Ada Reeve comes next week.

The Empress present Warren and Seymour, Le Basque Opera Quartette, Juggling Bannans, Dunbar and Turner and Terry and Lambert.

The New Alcazar, situated down-town, will be ready evening 23, so Fred Belasco has said. The Fourth Estate is the opening play now in rehearsal.

A. T. BARNETT.

NEW ORLEANS.

Wholesome Comedy at the Tulane—Efforts of the Gagnon-Pollock Company Appreciated.

Seven Days was the attraction at the Tulane Dec. 3-9, and repeated its success of last year. Thomas C. Cook, Harry Fowler, Maquita Dwight, Ruby Hoffman, Phyllis Bostwick, and Florence Mack did the principal work capitally. The Country Boy 10-16.

The Girl in the Taxi was a good drawing card at the Crescent 3-9, and seemed to please. Clara Joel played the lead splendidly, with Joseph Waldrop, G. P. Thomas, H. Hammill, and Clara Stanton. Mary Condon, Mae Roberts giving valuable support. The White Squaw 3-9.

The Gagnon-Pollock Stock co. at the Lyric continues popular and successful in its endeavors, and presented The Talk of New York 3-9, with Bert Gagnon, Edith Pollock, and Cora Buckman doing the principal work. Human Hearts 10-16.

Mrs. Leslie Carter, as attractive as ever, appeared at the Dauphine 4-9 in Two Women, which was characteristic of the roles she generally portrays. An excellent co. is back of the star, and the attendance during the engagement was of the best. Common Law 10-16.

The attendance at the French Opera House continues satisfactory, and the performances are above the average in artistic merit. Thais was presented 5 and La Boheme 7.

At the St. Charles Orpheum for week 4-10, the features were: Grace Cameron, Rolfe and his Rolfonians, Leander Decordova and co., Belmont and Hart, Five Parrell Sisters, Redway and Lawrence, Foster and Dog, and pictures.

The Baker Lee Musical Comedy co. opens an engagement at the Greenwall Theatre 10, with College Chums as the bill. J. M. QUINTERO.

MOTION PICTURES

(Continued from page 34.)

be as much virility to this film as might be. It strikes one as a rather made story of just a little sentimental over forcing, and while fairly well acted, its convincing qualities are not great for these very reasons. The hero is refused a position by the ranchman, but owing to his dire need of supporting an invalid mother he accepts a position with the foreman, helping him to rebrand and steal the ranchman's cattle. He is discovered by the ranchman's daughter and taken at the point of the revolver to his mother to prove his words—that he did this only for her sake. The girl's kindness brings the mother to health, and the girl allows the young man to go free. Some time later he returns, having met success in the gold field. He pays off the ranchman's mortgage in gratitude to the girl. The mortgage was held by the foreman, whose guilt was never punished—a weakness in the story.

The Smoke of a Forty-Five (American, Dec. 7).—The melodramatic situations of this film are tersely drawn and sustain the interest from their intense character. The humanity, however, is lost in the action of the story. The rustler refuses to permit his daughter to marry the ranger and substitutes in his stead a right-hand-man of his. The girl's sister arranges an elopement but the young ranger is captured. The father consents to let him go, thus escaping the penalty of death, if she will marry the man of his choice. She consents and the marriage is consummated. The rangers now arrive to protect their leader, and the smoke of a forty-five sends the new-made husband to his grave—which is murder—but then, blank cartridges were no doubt used.

The Little Shoe (Solax, Dec. 8).—That this picture is not more convincing would seem to be from the general lack of unity in the concurrence of events, as well as the made-up nature of the story. The frequent jumps and changes in periods in newise benefits it. The too-quick action also prevents development in human expression. A mother, who has lost her child, steals a baby from a carriage. She finds only one shoe; the other is kept by the parents. The woman at length dies, the girl still believing her to be her mother. A box, however, is left behind, to be opened on her eighteenth birthday. The event occurs while she is living with adopted parents, who had taken her into the family after running over her in an automobile. The little shoe found in the box proves her to be their own daughter.

The Measure of a Man (Rex, Dec. 7).—The atmosphere created by this film is exceptional and remarkable. Each character is essentially typical and the entire story in its full import is a thoroughly human one, such as might actually occur in reality. It drives home its moral in a purposeful and convincing manner. It is needless to say the acting and settings are both distinctive and superior. At a picnic with her sweetheart she becomes lost and wanders away to a road where she is picked up by a wealthy man in an automobile. He gives her a taste of high life, which causes her to depreciate her surroundings and arouses the suspicions of her family. At length the man's wife returns and she is made to realize the truth. After a few years of humble home labor, her true lover, who had joined the army, returns, and she has learned to value him.

A Range Romance (Bison, Dec. 8).—The acting in the latter part of this film saves the production from the commonplace, in which it had been kept in the early scenes by improper expression. The mother was unequal to the part, as also was the father as a young man. The daughter and the foreman in the later scenes raise the film into a thoroughly convincing and telling picture. The man and wife quarrel. The husband takes the young daughter out West disguised as a boy. Here she grows up in that disguise and the two obtain a position upon a ranch. The young foreman sees through her disguise and falls in love with her. Her mother, seeking the two at length, arrives out West, is hired as cook to the ranch, and is united once more with her family.

Two Men and a Girl (Powers, Dec. 9).—One cannot find much in this film to become enthusiastic over. The story is allowed to ramble and the players seem in awe of their parts. At the climax, where the husband returns and fights a duel with the other man, it is far from impressive and rather cheesily melodramatic. The story deals with two men in love with the same girl, which is indeed not an infrequent occurrence, but after the villain has married the girl he becomes tired of her and goes to Australia. He returns to find her married to the other man. Then the aforesaid duel takes place and he is killed, so that makes everything all right, though one wonders just how the man escaped the law.

INDEPENDENT FILM RELEASES.

Monday, Dec. 11, 1911.

		Feet.
(Amer.)	The Man Hunt. Dr.	1000
(Champ.)	Traitor on the Staff. Dr.	950
(Comet)	Ups and Downs of Rafferty.	
(Imp.)	Why the Check Was Good. Dr.	
(Nestor)	Only an Iceman. Com.	

Tuesday, Dec. 12, 1911.

(Bison)	Bar Z's New Cook. Com.	
(Eclair)	The Musician's Daughter. Am. Dr.	
(Powers)	The Little Chaperone. Com.	
(Powers)	Views of Genoa, Italy. Sc.	
(Than.)	Lady from the Sea. Dr.	

Wednesday, Dec. 13, 1911.

(Amb.)	The Marquis of Lantenac. Dr.	
(Amb.)	Launching of Italian Dreadnoughts.	
(Champ.)	The Saving of Dan. Dr.	950
(Nestor)	Law of the Range. Dr.	
(Bell.)	Love and Charity. Dr.	
(Solax)	Pickle Bridget. Com.	

Thursday, Dec. 14, 1911.

(Amer.)	Santa Catalina. Sc.	1000
(Eclair)	Her One Day's Dream. Dr.	
(Imp.)	The Little Stocking. Dr.	1000
(Rex)	Logging Industry. Ind.	

Friday, Dec. 15, 1911.

(Bison)	The Foreman's Courage. Dr.	
(Comet)	In Time for Dinner. Dr.	
(Lux)	Bill Cham. Com.	521
(Lux)	Mistaken for the Culprit. Dr.	457
(Solax)	Little Kiddie Mine. Dr.	
(Than.)	Deacon Debbs. Com.	

Saturday, Dec. 16, 1911.

(Great N.)	His First Monocle. Com.	
(Great N.)	Graces. Sc.	
(Itala)	Up-to-Date Doctor. Com.	
(Imp.)	Billy's Seance. Com.	500
(Imp.)	The Bungalow Barriers. Com.	500
(Nestor)	In the Early Days. Com.	
(Nestor)	Mutt and Jeff Make the Feathers Fly	
(Powers)	When Heart Wires Cross. Com.	
(Bell.)	Just Smile. Com.	
(Bell.)	The Playwright. Dr.	

Sunday, Dec. 17, 1911.

(Maj.)	Little Red Riding Hood.	
(Rep.)	In Days of Six Nations. Dr.	

LICENSED FILM RELEASES

Monday, Dec. 18, 1911.

		Feet.
(Bio.)	As in a Looking Glass. Dr.	
(Kalem)	He Who Laughs Last. Com.	1000
(Lubin)	Love Decides. Dr.	1000
(Pathe)	Pathe's Weekly, No. 51	1000
(Selig)	Evangeline. Dr.	1000
(Vita.)	Vitagraph Monthly	1000

Tuesday, Dec. 19, 1911.

(Edison)	Santa Claus and Clubman. Dr.	1000
(S. & A.)	The Three Bears. Juv.	1000
(Gaumont)	Through Enemy's Lines. Dr.	985
(Pathe)	Princess Charming. Juv.	
(Pathe)	Landscapes in Japan. Sc.	
(Selig)	For His Pal's Sake. Dr.	1000
(Vita.)	Vanity Fair (three reels). Dr.	3000

Wednesday, Dec. 20, 1911.

(Edison)	Sign of Three Labels. Com.	1000
(Eclipse)	The Miracle. Dr.	1040
(Pathe)	The Fatal Posing. Am. Dr.	1000
(Kalem)	The Flash in the Night. Dr.	1000
(Lubin)	Art vs. Music. Com. Dr.	1000
(Vita.)	Fires of Driftwood. Dr.	1000

Thursday, Dec. 21, 1911.

(Bio.)	Terrible Discovery. Dr.	
(S. & A.)	Winning an Heiress. Com. Dr.	300
(S. & A.)	Foiling of Red Duzan. Dr.	700
(Lubin)	Kiddies' Christmas (two reels). Christmas Dr.	1800
(Melies)	Mission Father. Dr.	1000
(Pathe)	Dad's Smash-Up. Am. Dr.	1000
(Selig)	Brown of Harvard. Dr.	1000

Friday, Dec. 22, 1911.

(Edison)	How Sir Andrew Lost His Vote.	1000
(S. & A.)	Millionaire Barber. Com.	1000
(Kalem)	Between Father and Son. Dr.	1000
(Pathe)	Providential Bread. Dr.	
(Pathe)	In Japan—Nara. Sc.	
(Selig)	The Little Widow. Dr.	1000
(Vita.)	Reformed Santa Claus. Dr.	1000

Saturday, Dec. 23, 1911.

(Edison)	Pat Clancy's Adventure. Com.	1000
(S. & A.)	Broncho Billy's Christmas Dinner.	1000
(Gau.)	The Maid of Arms. Dr.	1000
(Lubin)	The Sergeant's White Peril. Dr.	1000
(Pathe)	Actor's Heart. Am. Dr.	1000
(Vita.)	The Old Doll. Dr.	1000

MOTION PICTURE NOTES.

The Liberty Theatre, at Tamaqua, Pa., has been bought by Christ Peterson, owner and manager of the Family Theatre. The house was previously owned by a syndicate of Hazleton people. The Liberty is a big playing theatre and is crowded daily to the doors. Mr. Peterson wears a happy smile all the time. He is called the vaudeville and moving picture king of Tamaqua.

A new motion picture house has been opened on Broad Street, East End, of Tamaqua, Pa., which will draw largely from that section of the city. Dr. Biltz is proprietor and manager and his house is indeed a gem. Capacity houses at every performance has been his good luck since the opening on Thanksgiving Day. The theatre has not as yet been named and the manager is offering a big price for the best one suggested by the public.

ST. LOUIS.

Edith Tallaferro and Arthur Boyd Pleased Many—Henry Miller Welcomed.

Kate Douglas Wiggins's Rebecca of Sunnybrook Farm, with Edith Tallaferro as Rebecca, gave excellent satisfaction at Olympic Dec. 4-9. The work of Arthur Boyd was also appreciated. The College Club had control of the theatre 5; capacity house with the true college spirit. Emma Trentini in Naughty Marietta 10-16.

The Havoc with Henry Miller in the titular role was on view at Century 3-9. Mr. Miller was given a hearty welcome by good and very appreciative audiences. Francis Byrne and Laura Crewes were also well received and deserve credit for the manner in which they put forth their parts. The Old Homestead 10-16.

Gertrude Hoffman and her dancers drew large crowds at Shubert 4-9. Miss Hoffman's performances were thoroughly appreciated. Aborn English Opera co. 10-16.

The Deep Purple, which was at Garrick 3-9, was regarded as a triumph of stage-craft. The play itself was well liked and drew good crowds. George Damerel in the Heartbreakers 10-16.

Keller's Comic Operetta Der Vogelhaendler, known to English-speaking people as The Tyrolean, by German Theatre stock co., was seen at Odeon 3. It was received with much eclat.

Walter De Leon, who assumes the responsibility of The Campus, was at Americus 3-9. The play was well received and proved a drawing card. "Muggins" Davies deserves commendation. Herman Timberg in School Days 10-16.

Mabel Fenton Ross heads the bill at Columbia 4-9, supported by McKee Rankin and co., in a condensed version of Oliver Twist. Gus Edwards's School Boys and Girls and 6 or 7 other items composed a very good bill.

No Mother to Guide Her proved to have retained its power of attraction at Havlin's 3-9. Florence Johnstone in Cammille 10-16.

Morris Wainstock's New Century Girls at Standard 3-9. Lydia Jospy and Wm. McRae are worthy of distinction. High School Girls 10-16.

Star and Garter Show at Gayety 3-9 proved to be a very spry burlesque and drew good crowds. Belles of the Boulevard 10-16.

Ours, a military play produced under direction of Wm. A. Rose and played by the officers of the First Regiment of Missouri, was put on at Odeon 5-7. The play was presented in a very capable manner. Geraldine Alberts did exceptionally well and deserves mention; also Major Donnelly. VIVIAN B. WATKINS.

The Winning Miss

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If you exhibitors could only see an advance copy of "The Winning Miss" you wouldn't let up on your exchange until you would get it. And for Heaven's sake make your exchange give you advance booking so that you can advertise it properly. Released Monday, December 25. It is a positive scream from start to finish.

The Portrait

(Copyright, 1911, Imp Films Co.)

A Masterpiece. Yes; a masterpiece. Read the synopsis by all means. Every detail in the picture is carried out to perfection. Released Thursday, December 28. Don't you miss it.

Saturday Split Imp

(Both subjects copyright, 1911, Imp Films Co.)

Two dandy comedies on one reel, No. 1, "A LESSON TO HUSBANDS." Short and sweet, yet lively all the way through. No. 2, "BROKE; OR, HOW TIMOTHY ESCAPED." This is a "Jim-Dandy," in which you will see Mr. Cumpson, formerly Mr. Bumptious of the Edison Company, at his very best. It's a comedy that IS a comedy. Both released Saturday, December 30.

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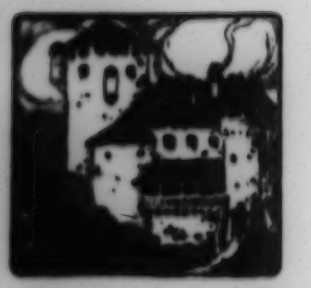

MOTION PICTURES

"SPECTATOR'S" COMMENTS

WHEN the Ontario censors decided to bar pictures in which the United States flag is shown, the Selig Company appealed to the State Department of the United States, and this government, through United States Consul General Foster, brought the matter to the attention of the Dominion, receiving a reply that the Dominion government could not interfere with matters local to the provincial government of Ontario. So the restriction stands, although it has been explained that the flag films really objected to are only those in which the British are represented as always defeated and always drunk or brutal, with the Stars and Stripes waved jeeringly at the finish. Or so it seems at least to the touchy Canadians. There is no doubt that many film makers have waved the flag from sordid rather than patriotic motives, altogether too much, and so may be rightly charged to a certain extent with having brought about the restriction by their own foolish excesses. But just the same the indignation of our Canadian cousins is amusing, to put it most mildly. The tremendous terror they have worked themselves into, over the imaginary danger of annexation to the United States is no doubt at the bottom of their present attitude toward American films. It isn't enough for them to fear that Uncle Sam will some day reach over the border and annex little Canada by brute force. No, the real bogy that terrifies them, apparently lies in the Canadian people themselves. They are afraid of their own population—afraid that a majority of Canadians will some time vote in favor of annexation and that Canada herself will ask the United States to take her in. Hence their fear that the Stars and Stripes, waved and glorified in nine war pictures out of ten, may educate the plastic (note the word) minds of the Canadian youth to the point that when they grow up they will be annexationists.

* * * *

The Spectator would respectfully suggest to the timid Canadians that if they think the hypnotic power of the films is so tremendous, why don't they organize a film company for the production of patriotic Canadian films, in which the Canadian will always appear as the hero, while the hated Yankees will fill all scoundrel parts. Let them pile it on as heavy as they like and wave the British flag at the finish and then sit back and watch the result. They will find out in the long run, that real patriotism is not made by any such hurrah methods—but rather that the flag is brought into disrespect by the cheap sham of the whole business. If they hate their neighbors to the South so much as they appear to do, and fear the growth of friendship for the United States among their own people, their most effective plan would be, not to bar the American flag films, but to let them go the limit. Any Canadian who would want to become a United States citizen after seeing a typical flag-waving film, wouldn't be worth having by either country.

* * *

Who knows how much or how little the idiotic flag pictures had to do with making Canada vote against reciprocity? Certainly it must have taken an accumulation of irritating circumstances to make the Canadians distrust and dislike us so much as they apparently do. And the flag films—mere flea bites, one might say—may have played their little part in the general result.

* * *

SCENE FROM "IN THE GRIP OF ALCOHOL"

Remarkable Pathe Production in Two Reels

The announcement made recently that Mabel Taliaferro will appear in a notable Selig production of Cinderella deserves more than ordinary news attention. Miss Taliaferro's stage prominence makes her appearance in pictures one of unusual importance. Indeed, the claim has been advanced that she is the most distinguished American stage star who has yet ventured into motion pictures. The claim appears to be justified. Many players of prominence and many more of fine ability have taken up film work, but scarcely one of them can compare with this talented young actress in stage fame. Miss Taliaferro is therefore doing pioneer work in a way. She is going on ahead, doing what every one knows other great actors and actresses will be glad to do at no very distant day.

* * * *

Why, it may be asked, have stage stars of first prominence been so slow to go into picture work? The true answer will very likely be, that it takes two to make a bargain. Scarcely a film company of any prominence but has been approached repeatedly on behalf of stars of the first magnitude looking to their appearance in some sort of feature film production. The stars have been willing enough, but the manufacturers have not seen the way clear to carrying the projects forward with profit. First, the stars have had the most exaggerated notions of the money to be made. To them, as a rule, a motion picture film is a thing of fabulous money-making possibilities. All the stage star thinks he or she has to do is to act for a few feet of film and then lay off for the rest of life and draw down money. Morgan cutting coupons isn't in it with a big stage star counting thousand dollar bills received from some film company in his or her mind. If each of the eighty or ninety reels of pictures released each week netted the makers the enormous profits imagined by some folks, there wouldn't be money enough on earth to pay the big fellows their dividends—Pop Rock, for instance, and he's no piker at that.

* * * *

So it has been that the real big stage stars have come to the picture companies with ideas inflated sky high. Under the past conditions, the big money that the stars expected couldn't be produced. Somebody printed a story once about Maude Adams being offered $50,000 for appearing in one picture. It was a dream—nothing but a dream. Single reel pictures marketed on the system that has been built up in this country could result in only moderate profit for each individual production. There is little or no fluctuation in output for any company from one release to another. Standing orders tend to bring all productions of each company to a dead level of circulation. It has been to the interest of each company, therefore, to improve and maintain its general standard of excellence, rather than to produce a big feature film once in a while. This has resulted in the employment of higher average stock players at better pay than they can get on the stage, but has not, up to this time, led to the employment of big stage stars at the princely pay they expect for only an occasional appearance. Now, however, the engagement of Miss Taliaferro appears to come as an exception. Since the writing of the above it has been announced that Mildred Holland, also, has contracted with a picture company (the Powers) for a star appearance.

* * * *

The new possibility of making it pay to present a distinguished stage star in motion pictures, as in the case of Miss Taliaferro, comes from the multiple reel productions, only recently becoming popular. With single-reel pictures, the project would have been impracticable unless a series had been resorted to. But with a three-reel film netting almost three times the money of an ordinary release, and with the chance of the picture having a long life with reprint orders in the future, the manufacturer can see profit ahead to warrant the exceptional outlay. The reception accorded the coming Cinderella film, and, it may be added, the Mildred Holland film also, will therefore be watched with great attention. It may lead to further experiments with stage celebrities, or, again, it may end the experiments for the present.

* * * *

It may be after all that stage stars will never be

Aimee N. Y.

MILDRED HOLLAND

Engaged by the Powers Company to produce "The Power Behind the Throne," in Motion Pictures

Copyright, 1911, Pathe Freres.

PAUL W. PANZER

Prominent Player of the Pathe American Stock

able to any more than buy their violets with the money they get from picture companies that release films to established exchanges under the present system, even with two or three-reel productions. It may be that the only way stars can secure exceptional pay in motion pictures, will be by appearing in some such way as was recently announced, regarding Sarah Bernhardt in Kinemacolor—a four-act play with Miss Bernhardt in the leading part. This picture could then be circulated much as the coronation films or as Dante's Inferno—as traveling attractions at higher prices than the five and ten cent picture shows. All these points will have to work themselves out by actual trial.

* * * *

While on the subject of prominent players appearing in pictures, it is amusing to note the attitude of a certain "trade" paper that is fond of getting off stuff like the following clipped from a recent issue:

> Memory does not have to hark back so very far to recall the time when the theatrical journals refrained from making mention of the motion picture lest they offend their clientele, the legitimate actors. There was a time, also, when noted thespians disdained the offers of the moving-picture producer and when the exigencies of the situation prompted one to accept the tempting offer he would carefully disguise his features and stipulate that his real name be suppressed. But sentiment has changed, as *The Moving Picture World* long ago predicted it would, and to-day the motion-picture director has his pick of the Rialto.

The real joke about this quotation is that until THE MIRROR, the first theatrical journal to become seriously interested in pictures, pointed out the dramatic possibilities of the films, no "trade" journal, the *World* included, ever realized the first glimmer of the truth. The pictures at that time were such wretched travesties, in a dramatic sense, that they were a standing joke. And the *M. P. World* and its kind were perfectly content to let them remain in that condition. THE MIRROR found certain manufacturers ripe for improvement. They saw into the future, even if their "trade" journals couldn't. So it came that MIRROR reviews of films were welcomed as valuable assistance in a process of improvement that has gone on steadily ever since that time. Is it any wonder that the legitimate actor, during the earlier period mentioned, "would carefully disguise his features and stipulate that his real name be suppressed," when he worked in a moving picture? Of course he was ashamed of it. Who wouldn't have been? But things have changed since then, no great thanks to the "trade" journals until quite recently, and players no longer hide from publicity when they work in pictures. The pictures have become creditable and worth working in. That is the answer.

THE SPECTATOR.

AN ORCHESTRA THAT MADE GOOD.

Albert Greenbaum, president of the Musicians' Mutual Protective Union of San Francisco, Local No. 6, writes to THE MIRROR in reference to picture music, arguing that the blame for its bad quality in general should "in a great many instances be placed on the rapacity and greed of the managers," who claim they cannot afford to employ competent musicians. Undoubtedly Mr. Greenbaum is right. Indeed, his moderation is admirable in qualifying his statement. When a manager exhibits films to the accompaniment of cheap and bad music, it is the manager always who is really to blame. He could if he would employ musicians who could fill the bill or cut out his music. Better no music than bad music. Mr. Greenbaum offers proof that good music with pictures pays, citing the case of Keet's Orchestra of Springfield, Mo. This orchestra of twelve people, according to the *International Musician*, conducted an airdome the past season, nine musicians playing in the orchestra and three managing the picture show. The result was profitable business, paying handsome dividends besides full union wages and proving that a picture show will support a large orchestra. Other picture establishments in the same town were then forced to follow the lead, it is stated, with orchestras of five to seven people, and it is presumed that they were obliged also to make their music correspond in some degree with the action of the pictures exhibited.

J. SEARLE DAWLEY
General Stage Director for the Edison Company

NESTOR ITEMS.

The Nestor Company has the distinction of having two of the handsomest men now appearing in motion pictures, Messrs. Gordon Sackville and Harold A. Lockwood. Their striking good looks are said to be on a par with their unquestioned dramatic ability.

The installation of modern equipments in the new Nestor factory at Bayonne, N. J., has begun, and things will be ready before the advent of Christmas.

NEW KINEMACOLOR PROGRAMME

Several pictures of an entirely different character from those of the coronation are being shown at the Kinemacolor Theatre. The programme includes: Lake Garda, a scenic film showing the beautiful country surrounding one of the Lombardy lakes. The Harvest is a descriptive picture of rural industry in England. Seville at Carnival time gives an artistic and interesting view of the celebration conducted at the mid-Lental season. The Royal Horse Show at Richmond was particularly appreciated, especially that part which exhibited the high jump. A comedy was introduced, The Lost Ring. Though it afforded exceptional opportunity to realise the merit of the color effects, neither the plot nor the acting indicated artistic effort. The Sunset on the Nile was roundly applauded and merited the reception it received. In this particular picture the height of the Kinemacolor achievement is realized. The Isle of Wight afforded a view of the favorite haunts of many Summer visitors. The Exmoor Stag Hunt was a thrilling representation of this famous English sporting event. The scenic splendor of the mythological drama of ancient Greece, Telemaque, excited great interest, though the acting and management were far from what would be expected in a picture of this kind. When Kinemacolor goes into drama it should do so in a superior way, and this example is decidedly not superior. The animal and bird studies taken in the London Zoological Gardens, and the evolution of flowers from the bud concluded the programme.

KALEM PLAYERS SAIL AGAIN.

The Kalem Stock company, headed by Gene Gauntier and under the direction of Sidney Olcott, who recently returned from Ireland after completing Colleen Bawn and Arrah-na-Pogue, sailed again Dec. 2 on the *Adriatic*, the principal objective point being the Holy Land, where a number of pretentious pictures will be produced typical of that locality. The party is as follows: Sidney Olcott, director; George Hollister, expert stenographer; Gene Gauntier, assistant director, editor and writer of scenarios; Alice Hollister, Jack J. Clark, Robert Vignola, and J. P. McGowan, players, and J. A. Farnum, scenic artist. Mr. and Mrs. Hollister took their two children, George, Jr., and Ethel Dorris, with them. "Philly" McDonald, general utility man, who joined the company in Ireland, is also one of the party. The party of players will go to Genoa, Italy, direct, touching at the Madeira Islands and Algiers, after which they will go to Alexandria, Egypt, and thence up the Nile valley to Luxor and to Assouan. From Egypt the company will journey to Palestine, making their headquarters in Jerusalem, from which point trips will be made to various interesting localities. A stop will be made in Damascus, and, at the beginning of Summer they will cross into Europe, up the Danube by easy stages, and finally go to Norway and Sweden for the Summer season.

CHAMPION AEROPLANE VIEWS.

Robert G. Fowler, the aviator, has entered into a contract with the Champion Film Company whereby he will carry with him, as a passenger in his aeroplane, a camera man. It is the present plan to make a trip from Beaumont, Texas, to New Orleans, La. The camera man will take panoramic views from a height varying from 100 to 300 feet.

Mr. Dintenfass has also secured the exclusive picture rights of Gus Mager's series of comic pictures, Sherlocko and Watso, which are now appearing in a New York evening daily. Lengths of about 500 feet will be taken and a split reel will be released each week of this comedy and the Fowler aviation pictures as the second part of the split.

VANITY FAIR BY VITAGRAPH.

The elaborate three-reel production of Vanity Fair by the Vitagraph Company will be released Dec. 18. The picture has been given extra special care and attention by the Vitagraph producers, and it is predicted that it will more than duplicate the success of A Tale of Two Cities.

MABEL TALIAFERRO ON NEW YEARS.

It took eight weeks to produce the Selig three-reel film, Cinderella, in which Mabel Taliaferro makes her bow on the motion picture screen. The film will be released New Year's Day.

THE EDISON REISSUE.

The announcement of the reissue of the Edison camera patent, Dec. 5, 1911, as No. 13,329, is causing no end of discussion and speculation in motion picture trade circles. The differences between the reissue and the old patent (No. 12,037) are found in claims Nos. 4 and 5 of the reissue. To what extent these new forms of claims will be found effective in prosecuting suits for infringement and what steps, if any, the Patents Company will take in the matter are for future development. It is surmised that litigations of some form will follow.

SCENES FROM SELIG'S GREAT 3-REEL PRODUCTION OF "CINDERELLA," WITH MABEL TALIAFERRO IN THE TITLE ROLE

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Dr. L. D. H.," of Philadelphia, who wrote at the request of a dramatic club, wants to know if the actor who played the fisherman in The Higher Law is named Russell, "whom I saw on the stage in California a few years ago," and whose work "is very fine." "L. D. H." seems to have made a good guess. The player's name is William Russell.

Forney Wyly, Atlanta, Ga.: Marion Leonard is seen to appear in films now being produced by a new company called the Gem. Grace Lewis is with the Imp. Lottie Briscoe's present whereabouts have not been ascertained. Cannot inform you if Miriam Nesbitt is from Atlanta.

"Reader," Robinson, Ill.: Glad you think THE MIRROR is "the best paper there is in the amusement world." Lillian Walker was the leading lady in The Second Honeymoon (Vita.). Cannot tell you where Martha Spier is at present. Paid in Full ran for about a year at the Astor Theatre, New York.

Ed Bennett, New York: Bison films are not exhibited at the Loew theatres because Bisons are made by an independent company—that is, a company not licensed under the Patents Company patents, and the Loew houses use licensed films exclusively.

"Mary M.," of Mt. Vernon, N. Y., asks: "Why don't you get the film companies to put the players' names on the curtain so that we can know just who played the parts?" The way this question is asked indicates that "Mary M." has too exalted an idea of what The Spectator can get the film companies to do. It is permitted that the newspaper writer, representing the public, may suggest things, but it is for the companies themselves to do or not to do the things suggested, just as they see fit. And it is better so. If we all did everything suggested to us we would be in hot water all the time. Good suggestions are usually taken up and acted on, however, in good time—and hastily without due consideration, but soon enough. Several companies are announcing names of players on the screen and others will doubtless follow as they may see the need of it. But none have yet tried the experiment of giving the cast at the end of the picture instead of the commencement. In The Spectator's opinion and in the opinion of every person to whom he has spoken on the subject, the end is the logical time to announce the cast, when the spectators from seeing the picture have discovered what characters they are interested in. At the commencement the names mean nothing. Richard Bell was the cowboy in Leaves of a Romance (Edison).

"Irene G.," Alameda, Cal.: Some of the recent Reliance films in which Henry Walthall has appeared are: The Greater Love, released Nov. 4; The Injustice of Man, Nov. 18; Daughter of Italy, Nov. 25, and Turn of the Wheel, Dec. 6.

Verner M. Green, of Austin, Tex., thinks THE MIRROR reviews of films "are fine," but suggests that not enough attention was paid by the reviewer to the leading characters in The Unveiling (Biograph). The character was that of a college boy, "but he lacked a good deal from being a true college lad" in the opinion of Mr. Green, who explains that he is in college himself and knows something about it. Herbert Rawlinson played the father in Little Injun (Selig). Jane Wolfe has been with Kalem for a year or two. Recent Vitagraph films in which Edith Storey appeared are Her Crowning Glory, Forgotten, Nanty and Nina, The Missing Will, Foolishness of Jealousy, and Arbutus.

"I. P. B.," of Washington, D. C., writes that he has been writing scenarios for a year "with some success and many failures." His general complaint appears to be that his picture stories with the most uplifting ideas in them are not appreciated. Some he thinks are even sent back without being even read. He should not be discouraged. If he has sold any scenarios at all it shows that he is capable of achieving success and should do better work as he gains more experience. Scenario writing is only in its infancy, and a year is but a short apprenticeship. If he has, as he says, original ideas based on human nature as it really is, he should in time be able to dress up his ideas in attractive form that will appeal to the film editors and to the public.

"E. W.," of Chicago, thinks the camera man should be "boosted" as well as the players. The camera man is, indeed, an important link in the chain. In fact, there couldn't be any pictures without him, but unfortunately he is doomed in this business to go unheralded and unsung. It isn't the camera man that the public pays its money to see. So there you are. "E. W." also praises Helen Gardner and Edith Storey, and wants to see more of them in the films.

Mrs. Grace Wilcox, of St. Louis, has been waiting patiently, she says, for some one to sing the praises of the talented Biograph actress who played the lead in Reconciled Lovers. "Of all the film actresses I think she is the best," says Mrs. Lewis. She concludes by disagreeing with a recent reader who pronounced Biograph men too fat or too thin, and all had dressers. "They are all good actors," she declares, "and thank heaven not fashion-plate models."

Mary J., Calais, Me.: THE MIRROR will try to accommodate you soon with a portrait of Richard Neill.

M. B. Golden, manager of the Princess Theatre, London, O., finds it profitable to advertise the favorite players in the films he has on exhibition. He says: "Having studied my audience, I know their favorite actors and advertise the pictures and their favorites' names on a banner in front of the theatre. I find the actor or actress to be the drawing card, regardless of what they are in." Mr. Golden has found Harry Myers, of the Lubin players, one of the best drawing cards he can announce, and he wonders why he has been unable lately to get pictures with Mr. Myers in the cast. He and Miss Lawrence spell S. R. O., and Mr. Golden hopes Harry will again be in evidence in Lubin films. Mr. Golden closes with "best wishes for The Spectator and THE MIRROR, the 'Rock of Ages' of theatrical papers."

"C. A. G.," of East Orange, N. J., is troubled because he wrote a scenario based on Longfellow's "Evangeline" and submitted it to various film companies unsuccessfully, and now he sees it announced by a certain company that Evangeline is soon to be released. Evangeline has been submitted in motion picture scenario form probably by scores of writers to a score or more of companies. If "C. A. G." failed to place his version it is probable that it was because the companies discovered nothing in it that they wanted. The story of the poem is open to any one to use and all companies have staff writers who could put it into picture form with more or less skill. For an outsider to sell an adaptation of this kind he must submit something of especial merit in more cleverness of arrangement—something that the staff writers could not do as well. "C. A. G." inclosed a copy of his scenario of Evangeline, asking The Spectator's opinion of it. From a hasty examination, it does not appear that the scenario possesses the special merit referred to above. Outside scenario writers will probably be safer in confining themselves to original ideas.

Bennie, of Lubinville, may be a precocious youngster, but he's always on the job, and The Spectator doesn't know how he could get along without him. Here are two corrections from his watchful eye: It was not Al McGovern and Harry Myers who played the book agent and the victim in An Actor in a New Role (Lubin), but Messrs. Lewis and Aitken. Also, Martin Faust, of the Lubin players, claims credit for playing the lead in John Halifax, Gentleman.

"MYSTERY OF THE MAINE" EXHIBITION.

At the Herald Square Theatre, Dec. 10, an exhibition of the two reels of The Mystery of the *Maine* was given to a good sized audience. The views of Admiral Togo's visit to the United States, as well as a number of still pictures which were shown in conjunction with the *Maine* film made the performance an interesting and patriotic one. Among the very excellent views taken of the raising of the *Maine* were: The final work of completing the coffer-dam, dredging the mud and pumping out the water, the process of cleansing the wreck, thus bringing to view many features which told of the havoc and the loss of life that attended the blowing up of the *Maine*. A panoramic view of the deck and hull was shown, when the water was three feet in the coffer-dam, as well as a close view of the supposed point of explosion, giving a faint idea of the difficult task of solving the problem. Close views were given of the remains of the gun carriages, showing how the guns had been blown from their holdings by the force of the explosion, Captain Sigsbee's cabin, where he stood at the time of the catastrophe, his private quarters, and an excellent likeness of the point where so many brave men lost their lives. From the many outbursts of enthusiasm it is evident that this film will be quite popular in this country and abroad. The reel of Admiral Togo's visit included scenes of his trip to Washington, Baltimore, Philadelphia and West Point. The most impressive part of the picture was the review of the West Point cadets, the reception at the Brooklyn Navy Yard, and Governor's Island. The trip to Niagara Falls and Canada are worthy of special mention, particularly that part of the picture which shows Admiral Togo standing on the brink of Horseshoe Falls.

GOLD WATCH FOR CHAS. FULLER.

Charles Fuller, a traveling representative for the Vitagraph Company of America, was presented with a gold watch, appropriately inscribed, by the New England Exhibitors' Association, at Boston, on the evening of Nov. 29. Mr. Fuller has made himself very popular with the boys at the "Hub." They have anxiously been awaiting an opportunity to give him a good time, and thought Thanksgiving was the one day in the year for the purpose.

MILDRED HOLLAND A PICTURE STAR.

Mildred Holland has been engaged by P. A. Powers, of the Powers Motion Picture Company, to appear in a picture adaptation of her well-known play, The Power Behind the Throne. After this initial appearance in pictures Miss Holland will be presented in other film productions by the same company. Miss Holland's entrance into the picture field is an event of unusual importance, owing to her previous prominence as a stage star.

GANE HAS DANTE'S INFERNO.

Dante's Inferno has at last reached New York for exhibition, after having been seen in every other part of the United States. The five-reel Italian motion picture masterpiece opened at Gane's Manhattan Dec. 9.

THOMAS BEDDING WITH IMP.

Thomas Bedding has been appointed to take charge of the publicity department of the Independent Moving Picture Company (Imp.).

Reviews of Licensed Films

Polar Bear Cubs (Pathe, Dec. 1).—This short film shows scenes in the Arctic regions, including the capture of two polar bear cubs by first killing the mother. The fearless manner in which the cubs followed the body of their dead mother was as pathetic as it was instructive.

Stomach by X-Ray (Pathe, Dec. 1).—Very interesting. Indeed, in this scientific picture showing a patient having his stomach examined by X-ray and showing also the manner in which the stomach moves in the act of digesting (the movement being accelerated apparently in the process of photographing).

Harvey in Jealousy (Pathe, Dec. 1).—The interest of this picture centres about the trained dog and the manner in which he plays his part, the really does well—much better than some of the two-legged assistants. He is the pet of the house till visitors come with a baby and then he's out in the cold. He gets revenge by taking the baby in his teeth and tossing it out of the window—only it was a pillow as anybody could see. The pillow landed on a load of hay and became the baby, after which it was put back into its crib, and Rover tipped over the lamp, setting fire to the room. The flames raged long enough to do baby to a crisp brown when Rover returned, saved the pillow again, and the baby turned up safe and sound. More clever management would have improved the story.

Bear Hunt Romance (Pathe, Dec. 21).—The principal feature of this film (if feature it may be termed, as direct killing is neither sportsmanlike nor good taste) is a bear hunt in which a bear is cornered in a cave, smoked out and shot. One hunter shoots the other by mistake as he carries the bear's carcass through the woods. This hunter is nursed back to strength by an Indian maid, whom he marries and takes back to civilization. Society refuses to accept her, and she steals back to her tribe where her husband follows her and adopts his life to hers. The production is generally well acted, though the dramatic points are somewhat overemphasized into the theatric—particularly civilization's rejection of the Indian in the latter scenes. The story itself, of course, brings forth little that is new, except in the first scenes of the bear hunt. One is under the impression that he first met the maid in the Northern woods, but when he went back for her he went West. The Indians did not remind one of that portion of the country, either in social suggestion or costume—matters that, perhaps, do not affect the film in the main, but detract as any misplaced object spoils the unity of the whole appearance.

Saving the Special (Vitagraph, Dec. 4).—Stripped of its externals this is one of the oldest melodramas that has been sent to thrill the heart of man, but regarded in the way it is done, as all artistic endeavor should be considered, it is an extremely strong and intense picture portrayed with all the gripping qualities that nature and art might endow it. The actors that bring it to this realization are Robert Gaillard (the engineer), Julia Swayne (his wife), and Adele de Garde (the daughter). The false friend is played by William Dunn. When the wife refuses his advances he goes out and places a sleeper on the track before the special, of which her husband is engineer. The little girl returning from school sees it, informs her mother in the villain's presence. There is a struggle, but the little girl comes out triumphant, and holds up the man with a revolver until her mother removes the sleeper and summons the sheriff. It is a decidedly well played and managed story.

A Head for Business (Lubin, Dec. 4).—How those of the artistic temperament proved themselves quite as capable in business as he whose ire and disgust was vented upon them is the story of this film. The elder brother was much disturbed and irritated at his artistic brother's lack of business sense, and at length when a new railroad was to be formed and he found his brother at play with his sweetheart in the office drawing her portrait on a railroad plan instead of being at work, he offered him $10,000 to quit the business, and was accepted. The artist's sweetheart then noticed an unbought section on the map. With the $10,000 this estate was bought, and the brother was forced to pay $30,000 for it. It is reminiscent of a film called The Artist Financier. It is well executed in every particular.

Why He Gave Up (Biograph, Dec. 4).—When a man is caught at his own tricks he generally does give up. In this case he is found out by his own wife in the guise of a fair creature that one meets by the way, resulting in a catchy and laughable climax. The film is humorous in its action throughout, and also exhibits some clever diving by the leading lady of the cast. She is forbidden by her husband to attend the swimming meet, but goes with her mother. Her husband does not see in her the beautiful diving Venus with whom he makes a date by note. The date is met, and then comes the awful discovery.

Abe Gets Even With Father (Biograph, Dec. 4).—When Cohen, the Yiddisher scrapper, and Murphy get together one can imagine that something is going to happen. The film fully realizes its possibilities in the most humorous and laughable farce-comedy seen for some time, made so by the clever depicting of the Jewish type and character from which the action springs. Enough is said when it is made known that each character is the real thing. When Abe is refused a nickel by his father he gives a lesson in diplomacy of which any Yiddish parent might be proud. He blacks his eye and tells his father that Murphy, the janitor, did it. Of course that is good for a scrap, but Murphy presently does his rage proud by mopping the earth with his excited adversary. Then when Cohen is telling Rachel what he did to Murphy, Abe, who knew better, crept in for his hush money. Having squared himself with Murphy, he makes his father realize the worth of his offspring.

The Awakening of John Bond (Edison, Dec. 5).—The Edison Company has again presented the work of the National Association for the Study and Prevention of Tuberculosis in their usual apt way of combining the presentation of a purposeful subject with dramatic action and interest, though the story is perhaps too much along the line previously adopted in other films used to drive home the moral. John Bond refuses to keep his tenements within the health laws, and accordingly vengeance comes to him in the form of a sailor coming from his tenements and subject to tuberculosis. The man dies on board the yacht on which Bond and his bride have taken their honeymoon. She becomes stricken with the disease from nursing him. Through the aid of the Tuberculosis Committee his wife obtains aid and health. Thus he learns the value of the work, his tenements are made clean and he subscribes a large check. The management and acting are of a high order. O. C. Apfel is the director. The cast includes Bigelow Cooper, Miriam Nesbitt, Mary Fuller, and Harold M. Shaw.

Jimmie Tricks the Landlady (Gaumont, Dec. 5).—Jimmie in this case is one of a large family of fatherless rag pickers. The mother is unable to pay the rent. Jimmie follows the landlady and learns that she has a lover. He also learns somewhat of the mysteries of palmistry. When the landlady calls again for her rent, he tells her fortune and tells her such horrible truths about her love affair that she is saved into forgetting all about the rent. Jimmie's telling the fortune is the most interesting and amusing bit in the film.

FOR OTHER "MOTION PICTURES," SEE PAGE 27

THE BEST FILM ISSUED

PATHE'S WEEKLY

BOOK IT EVERY WEEK

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THE REVENUE AND THE GIRL

A Story of Kentucky Moonshiners

RELEASED MONDAY, DECEMBER 25, 1911

THE HIGHER TOLL

A Dramatic Classic, Splendidly Acted and Photographed

RELEASED WEDNESDAY, DECEMBER 27

THE MAID'S DOUBLE

A Sensational Story of Mistaken Identity

RELEASED FRIDAY, DECEMBER 29

Special Music for Arrah-Na-Pogue

We will supply you with a complete piano score and four-piece orchestration for this feature film for 50c., postage prepaid.

Three halftone electros (2½ inches wide) for Arrah-na-Pogue, 50c. each, postage prepaid.

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Announcement Extraordinary

WE TAKE pleasure in announcing to the patrons of our theatre that we have been able to arrange, at great expense, an exhibition of Selig's Greatest Moving Picture Masterpiece

"Cinderella"

in three reels, with Miss Mabel Taliaferro, one of the highest priced stars of the American stage in the same part. This production is beyond doubt the ultimate achievement of the world's greatest picture maker, and we are indeed fortunate in being able to present to you this superb masterpiece of photographic and dramatic art. Watch for further announcements.

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CINDERELLA

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NOTE: Electros of this ad. can be secured from us. Price 95c. each. Also 2 and 3 color electros.

DEC. 25] **A MODERN RIP**
An exceedingly human drama of every-day life. About 1000 ft.

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Strong Western Comedy Drama pictured in beautiful Colorado. About 1000 ft.

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Current Productions by Edison Directors

J. SEARLE DAWLEY
A Perilous Ride: The Battle of Trafalgar; Buckskin Jack, the Earl of Glenmore
NEXT RELEASE—THE SIGN OF THE THREE LABELS, DEC. 20, 1911

ASHLEY MILLER
Willie Wise and His Motor Boat; The Ghost's Warning: The Heart of Nichette
NEXT RELEASE—SANTA CLAUS AND THE CLUB MAN, DEC. 19, 1911

C. JAY WILLIAMS
John Brown's Heir; The Daisy Cowboys; An International Heart Breaker
NEXT RELEASE—STAGE STRUCK LIZZIE, DEC. 16, 1911

OSCAR C. APFEL
Home, a Thanksgiving Story; A Man for All That; The Awakening of John Bond
NEXT RELEASE—UNCLE HIRAM'S LIST, DEC. 30, 1911

3—NESTORS A WEEK—3

Saturday, Dec. 16
IN THE EARLY DAYS and **Mutt and Jeff** MAKE THE FEATHERS FLY
Inimitable Split Reel.

Wednesday, Dec. 20
THE NEW RANCH-OWNER
Spirited Western Comedy.

NESTOR

Monday, Dec. 18
THE LOVE CHASE
Irresistibly Funny Comedy.

Saturday, Dec. 23
DESPERATE DESMOND FOILED BY CLAUDE ECLAIRE
Sensational Film Novelty.
ORDER NOW!

DAVID HORSLEY, . . . Bayonne, N. J.

The Challenge (Gaumont, Dec. 5).—This film shows indifferent exhibitions of dueling. A woman tries to win free in his advances to a gentleman of a hostile clan challenges in the usual way, and he is compelled to accept and is wounded. When she sees what she has done she is so sorry that she falls in love with him and marries him and raises a family of small duelists. It is entertaining and generally well executed.

A Frontier Girl's Courage (Bells, Dec. 8).—The interest of this picture is purely in the pictorial, its merit consists of its fine management. There is no story to speak of—at least no story that has not been told many times before in motion pictures. The settlers going West to find a new home are set upon by Indians and all are killed but the girl. She is picked up by a mining prospector who is himself fleeing from the Indians. He finds a spot that he thinks he can defend and here he holds the redskins off until they give up the fight and retire. Some better explanation than to say merely that the Indians were defeated would have added to the convincing qualities of the picture. This properly ends the story, though we are given added scenes showing the man escorting the rescued girl.

Papa's Letter (Essanay, Dec. 5).—Interesting, though sad in tone, this picture pulls strongly at the heartstrings. And much of its effectiveness comes from the exceptionally artistic way in which the players have taken their parts—each one appearing to be the actual individual represented, and each betraying no acting whatever in this respect. It is one of the best examples of wholly natural acting seen in some time. The story tells merely of a little boy, son of a locomotive engineer. Papa goes to work and son writes him a letter—a baby letter, telling him to come home quick to play ball. Papa comes, but it is as a stretcher. He has been killed in a wreck. Six months later the boy, who craves to see papa, has an idea that by stamping himself and standing by the mail box he can be sent by mail like a letter. When the mail man kindly puts him some he goes, crying, but is sit by the roadside and carried home dying. In truth he is on his way to his papa. A vision comes to the baby representing his soul ascending to heaven, and although vision pictures are seldom artistic, this may be excused as quite appropriate to the child nature of the story.

A Diamond in the Rough (Selig, Dec. 6).—Fine character work makes this picture of the mountains exceptional. The daughter of the mountain woodman had no mind to marry the rough dolt whom her father and mother had picked out for her. The city young man, lost from his hunting companions, met her in the woods and she took him home to give him shelter, but when he interfered to protect her from her father's brutality the old man chased him out and would give him neither food nor bed. So the girl stole food from the pantry and took it out to him. Back in the city (a sense that came too suddenly), he got to dreaming of the mountain girl and journeyed back to claim her. This seemed like a freakish sort of love, but we accept it because it is so convincingly presented. He got there just in time to save her from the dolt. When father and mother saw a bunch of money the city man was willing to give them they stocked the dolt out doors. The story was by Francis Boggs, who also directed it. Sydney Ayres played the city man and Bessie Eyton the girl.

The Mountain Law (Essanay, Dec. 9).—Just where mood mountain law comes in in this story is not easily discernible. Not any sort of law, mountain or town, appears to govern the case. It is a story of moonshiners, with a real still in operation, and the acting and management of scenes are excellent, giving a tone of reality to the narrative that almost convinces—in fact, would convince if the events depicted were plausible. The daughter of the moonshiner causes one of the men, who is in love with her, to quit the game by threatening that she will not marry him unless he turns honest. Her brother also wants to quit the game, but the father overawes him. Finally the brother (he is called a boy in the captions, though obviously a man), having been punished by the father, goes to the revenue officers and informs. The officers raid the still and destroy it, but, strange to say, make no arrests. The gang, led by the father, then put masks on their faces and seek the informer in the cabin of the girl's lover. The lover, to shield the girl's brother, who is there in hiding, permits the gang to think he was the informer, and they are about to string him up when the brother reveals himself and the moonshiner finds himself obliged to revenge himself on his own son. But the girl has gone to the revenue officers and they arrive in time to save the victim. This time, it appears, they make prisoners of the moonshiners, while the girl and her lover decide to go away and start life over again. Of course, in real life, no moonshiner's son would have turned informer even to be honest, and once the still was discovered the whole party would have been locked up, which would have ended the story at the beginning. Nevertheless, it would seem that closer adherence to probabilities would have been possible.

Arrah-na-Pogue (Kalem, Dec. 4.—With genuine Irish scenes, fully as attractive as those presented in this company's Colleen Bawn, the picture play of Arrah-na-Pogue is far more effective than its predecessor, for the reason that it is more skillfully constructed and managed. For one thing, the climax of each act of the spectacular play is preserved in the picture adaptation, the prologue and first act taking up the first reel and the other two reels corresponding to the remaining acts of the play. But while the climaxes are preserved, the story is told in picture form with considerable ingenuity—not as perfectly, it would seem, as might be, but in a manner to reflect credit on the author of the scenario, Gene Gauntier, who also played Arrah. Sidney Olcott was the director. The first reel is somewhat crowded in telling of the escape of Beamish McCoul, the Irish rebel, his return after four years, his robbery of Feeney, the tax collector, his hiding in the barn where his foster sister, Arrah Meelish, is being weddded to Shaun, the postman, the arrest of Shaun, who takes on himself the blame of robbing Feeney, that Arrah, who has some of the money, may be cleared, and the escape of Beamish. The other two acts are more clearly handled by reason of less crowding of events. Fanny Powers, the sweetheart of Beamish (identified only by caption in the first reel) believing her lover untrue to her, consents to marry Colonel O'Grady on condition that he will secure Shaun's pardon. Poor Beamish, in the meantime, sets out for Dublin on the same errand. Shaun is convicted. In the third reel the colonel, Fanny and Beamish meet in the office of the Secretary of State in Dublin, all on the same errand. Here the truth comes out and the lovers are reconciled. They now race back with Shaun's pardon. Arrah climbs to the battlements of the castle where her husband, Shaun, is confined, and here Feeney presses his suit on her. But Shaun escapes from his cell, climbs up the ivy of the castle walls and throws Feeney over the battlements to the mote below, just as Fanny, Beamish and the colonel arrive with his pardon. Somehow, it seems that there are many points not well cleared up in the pictures, but on the whole it is a notable film for its romantic atmosphere and beautiful settings.

Pathe's Weekly, No. 49 (Pathe, Dec. 4).—This topical and news number takes on special interest from the additional timely scenes of the war in Tripoli and interesting views of the battleship "Maine" in Havana Harbor as it now appears. Other topics of note include the cyclone in Janesville, Wis.

Secret of the Confessional (Pathe, Dec. 5).—This powerful, tragic picture is played with all the deliberate force of French players of the first class. It is a story of the Middle Ages in Italy and the backgrounds are in keeping with the period. The Duke of Braccians visits the cardinal for his blessing on his way to the wars. His wife is home under the care of a trusted friend, but the lady and this friend fall in love and report is carried to the duke by a scandalmonger who posts the story on the public street. Returning home the duke discovers the truth by having the father confessor of his wife robbed of the portrait of the lover given to the priest by the guilty but repentant wife. The husband kills the wife and forges a note to the lover which brings him also to the chamber, where he, too, meets his death.

John Brown's Heir (Edison, Dec. 6).—The humor of this farce comes from the playing as from the story itself. It is satirical in tone, showing the contempt in which John Brown is held by his relatives until, when he discovers a gold mine, a mixed-up newspaper item announces that he is doomed to die in six months from an insurable disease. Then the relatives fall over each other in their eagerness to treat him kindly. However, he falls in love with the poor sister of one of the relatives and marries her after she has been discharged. Then he invites all hands to hear his will read, the will announcing that all his money goes to his wife. Amusing as the theme is, the scenes are not well knit together, giving a jerky effect in the continuity of the story. It should be remembered that art may be displayed in general smoothness of construction as well as in other particulars. John Cumpson was John Brown, Robert Brower his uncle, Edward Boulden his cousin, Alice Washburn his aunt, and Bliss Milford the slavey. C. Jay Williams was director.

The Luckless Banker (Eclipse, Dec. 6).—Melodrama in the hands of French players is seldom satisfactory to American taste, and this is no exception. The acting is as cheap as the story. The banker goes broke, his wife flops over dead, he leaves his boy with relatives, goes to the gold fields, and twenty years later is joined by the son who finds the father in a gambling room where he has again lost all. The son saves the father from himself and the two seek gold together, finding it and driving the father insane. His mind is restored back at his old home.

The Failure (Biograph, Dec. 7).—One finds in this effective film a striking example of an artistic method of this company in making the scenes carry a symbolical meaning as well as the thread of a strong story. When the young man proves a failure in business and is jilted by his girl he drifts down in the world. About the same time another girl has been abandoned by her lover and she also goes to the bad. The two failures are seen staggering down a desolate hill to the dance hall which, we are told by caption, exists at the bottom of the hill. The significance of the downward path is too obvious to require special pointing out. The two threads of the story, the main failure and the girl derelict, do not join until the dance hall meeting, and the identity of the two in a little obscured by too brief introductions up to that point. In the dance hall he sings for his living and the two learn to love, in a half brutal way. Finally he gets a chance to go to his uncle on a farm, but has no money. She would supply him, but he scorns to take money from a woman of her kind. So she gets the proprietor to pretend to loan it to him. Full of hope and joy, he is ready to go away alone, but hesitates when he thinks of the poor girl, goes back and gets her, and we next see them in wholesome life on the farm, plowing a new furrow of life.

The Hoboes' Luck (Pathe, Dec. 6).—The laugh on the tramps at the end of this film makes a humorous and mirth-provoking climax. It has been ingeniously led up to in action, though somewhat roundabout and padded. A skillfully worded and delusive note, which the tramps find at the beginning, has been dropped by a weeping tender maid of numerous summers and winters, and is to the effect that all her dearest treasure lies buried under the chestnut tree. The hoboes are prevented from immediate investigation by the landowner with a gun. He sends them off about their business; but, hiding in two barrels, they are set rolling and roll back to the chestnut tree. The resurrected treasure proves to be the maiden's pet, but now dead cat.

The Maid at the Helm (Selig, Dec. 8).—Hobart Bosworth by his vigorous and compelling representation of Bill Hartley, the erased and brutal mate, carries this story, altogether absorbing in itself, along into one of the most gripping and exciting sea stories yet seen in picture. The scenes are taken on a real whaler, and the reality of the background lend much to the enchantment and even the power of the story. Bill with the captain's wife and daughter are the sole survivors of a wreck. They are picked up on a raft by a whaler. Bill becomes insanely jealous of the attentions of the captain of the whaler, and is disciplined when refusing to join the crew in pursuit of a whale. Only a small portion of the crew is left on board, and Bill regains the whaler by jumping from a small boat and swimming back. He holds up the crew and starts the whaler in a mad chase away from the men in the boats. The girl seizes the upper hand of him by pretending to be in love with him, and suddenly wounding him with her revolver. The necessity for her taking the helm was not made apparent. However, under the captain's

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Approximate Length, 999 feet.

RELEASED DECEMBER 14, 1911

TAKING HIS MEDICINE

Lazy Lou would rather fish than work, and when he is called upon to saw wood he gets out of it by pretending sickness, but he didn't bargain for the outcome. Dad, in alarm, sends for a doctor, and the only M. D. in the neighborhood is a horse doctor, so he is engaged. Lou kicks against taking horse medicine, and bolts out, followed by the doctor and Ma and Pa. After a number of amusing and thrilling incidents he is chased to the roof of the house, where he sits pelting the folks below with oranges. Dad has an idea. He gets an old shot gun, and, not having any shot, uses the pills instead. Well, Lou takes the pills perforce.

Approximate Length, 973 feet.

HER PET

Mrs. Perkins is all devotion for her little poodle-dog pet, much to the perturbation of Mr. Perkins, who, enraged at what he considers her silly affection, bribes a newsboy to steal and do away with the obnoxious canine. The boy carries out his part of the programme, but Mrs. Perkins advertises for her lost pet, and the same boy seeing the "ad" returns it and receives the reward offered.

Approximate Length, 323 feet.

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guidance, she steered the whaler back to the crew in the boats.

The Long Arm of the Law (Kalem, Dec. 6).—There is a strong dramatic element present in the situations of this picture plot. A dramatic and exciting feature of the latter portion is where the bandit seizes the new made bride, who is, however, much too docile for the occasion, and using her as a human shield gains the mountains, but in an unguarded moment falls to his death over a precipice. He had come to work on the ranch after outwitting the sheriff from over the border. This sheriff was invited to the wedding of the ranch owner's daughter, where, on meeting the bandit, the latter gained the advantage by the above-mentioned means. The acting is fairly good.

A Day With a Circus (Selig, Dec. 8).—This makes a very entertaining film showing the life about a circus. Trained elephants, novelties and various freaks play a conspicuous part.

The Plumber (Selig, Dec. 8).—This highly humorous farce hits the plumber good and hard. It is amusing in its suggestion and very laughable in the ridiculous but apt exaggeration of the situation. Bridget while doing the family wash, knocks out the water faucet in a fit of impatience. A plumber is called, but takes his time, as plumbers are wont to do. Meanwhile the kitchen becomes flooded, but when the water is nearly to the sink, Bridget is seized with the happy thought of driving in a plug. When the plumber comes he promptly takes it out, but must needs return for his tools. The kitchen is swamped when he returns again and he suffers much abuse from the hands of the man of the house and Bridget. Let us hope a plumber arrived who could "plumb" at last.

The Daisy Cowboys (Edison, Dec. 9).—After the action of this film is once started, it makes a highly entertaining and amusing little comedy of humorous trend. Some of the light effects result in exceptionally artistic scenes. The film is directed by C. Jay Williams in a careful painstaking manner for the most part. It introduces John R. Cumpson as the lovesick cowboy. The young lady from the East is Mary Fuller. She comes on to see a few romantic cowboys, and it would seem that she must have received her fill. A note from a devoted, but unknown admirer, tells her of unfold passion with a request for an answer placed in a flower pot from out her window. The wrong man gets it and informs the others of the arranged meeting—the man to be recognized by a daisy in his button-hole. They all appear before her, while the real lover, depressed in spirits that there was no answer to his note, is about to commit suicide, when the girl, fleeing from the other men, prevents him, sees the truth and acknowledges his favor above the other men.

A Frontier Doctor (Essanay, Dec. 8).—The treatment of this dramatic situation is remarkably good and the story made vivid, clear and graphic in its reality. With the exception of the girl who is presumedly a stranger to picture acting at least, the film is most convincingly enacted. The doctor becomes engaged to her, but at length is obliged to give way to the love of a younger man. After the marriage of the young people, the husband is seriously hurt at the mine. At first the doctor refuses aid, but goes at length. At the man's bedside in a tense scene, he is tempted to make a false move, but overcomes his evil desire, and goes home with a free conscience to the love of his little daughter.

The Long Strike (Essanay, Dec. 8).—In this labor melodrama the workingman is treated more as a normal man than in most film stories dealing with this delicate subject. And yet, it is feared, that not the best judgment has been used in other respects. While the workingman is not represented as a child and the employer as a patronizing snob, there is a plain tendency to assume that a strike must necessarily have its crimes and violence. Recent events show that there is a distinct element in labor's ranks ready to resort to crime, but it is not pretended that this element is in majority. The masses of Union Labor know nothing about dynamite plots and it may be taken as a matter of course that they will resent any implication that they are so tainted. They are particularly touchy about it at this time. The matter-of-course way in which the strike leaders in this picture are made to plot arson will not therefore commend the picture to working people. As THE MIRROR stated some time ago, picture producers will show wise discretion by letting labor subjects severely alone. This story tells of an arrogant son who takes charge of a mill on the eve of a strike. All overtures of the strikers being rejected, they plot to burn the works, but the daughter of a striker saves the owner's son from violence and makes a personal appeal to the owner, securing his agreement to settle the strike. He is made in a letter to order "the strike off," which was scarcely his part of the business. He could agree to terms; it would be the strike leaders who would call the strike off.

Love's Labor Lost (Lubin, Dec. 7).—The humor of this farce is cleverly conveyed by earnest playing that is not spoiled by trying to be funny. The two young men, who love the leading lady, are in deadly earnest when they agree to fight a duel for her fair hand and proceed to carry out their deadly plan. While they are preparing to fill each other full of holes, the young lady accepts the proposal of a third suitor and sends a boy to the dueling ground with a message announcing her engagement. The boy has a hard time getting there, but he arrives in time and bloodshed is prevented.

The Poisoned Arrow (Pathe, Dec. 7).—A decidedly clever idea is embodied in this picture, but it would seem that not the most is made of it. The soldiers at a military post are being vaccinated, and an officer's little boy, imitating the surgeon, takes a poisoned arrow from the trunk where his father was apparently keeping it as a curiosity, and vaccinates a little Indian girl. The girl dies, and from this on we have the conventional Indian film. The Indians in retaliation steal an officer's little girl, and are about to burn her at the stake when the soldiers arrive, summoned by another Indian girl from no apparent motive. The Indians ambush the rescuing party, but are finally driven off, and the whites are victorious.

French Cuirassiers (Pathe, Dec. 7).—The manoeuvers of these mounted soldiers of the French army are very interesting, as shown in this film.

Getting Even With Emily (Essanay, Dec. 8).—This farce is bright and humorous—in Essanay's best comic style. The wife receives a pet dog as a present from a friend who is going abroad. She pays so much foolish attention to the pet at the table and in the bedroom at night that hubby is in despair. He gets an idea from a friend, however, and the next day there comes to his house a pet billy goat, which he proceeds to fondle and pamper, even as his wife had fondled the dog. The horrified lady at last sees the point, and both pets are sent to the country.

Stray Bullets (Essanay, Dec. 8).—Boisterous farce with an old-time chase makes this picture lively enough. A boy, shooting at a target, proves a bad marksman, his bullets going wild and hitting various people in a nearby apartment house. The joke of being hit by a bullet may not appeal to the average person, but as these bullets plainly did no serious damage, one finds one's self laughing at the excitement. The boy is pursued, and, after knocking over the usual number of people and becoming mixed up in a lot of fly paper, is properly captured and punished.

Too Much Realism (Kalem, Dec. 8).—There is a novel and quite humorous idea in this picture and for the most part it is presented in a way that gives full value to the laughing points. There are occasions, however, where failure to identify the characters or lay the groundwork for a situation prevents the best results. For instance, when the girls (what girls were they?), masquerading as cowboys, ride down upon the motion picture people, we see one individual laughing heartily. We don't discover till later that he is the country constable who thinks it all part of the motion picture acting. The girls are jokers, it seems, but the picture people don't know it. So they and the constable capture the masquerading bunch and land them in jail. The film was directed by F. C. Hartigan.

Camoens (Gaumont, Dec. 9).—This colored dramatic picture telling of Camoens, the poet of early Portugal, is splendidly acted and set, but is unsatisfactory toward the end because something appears to be wanting. Camoens is seen in exile, attended only by his servant, Barbara. She reads his poems in the street to gain money for their food. The King hears and recognizes the work of the poet. He follows the girl in disguise, apparently for the purpose of having Camoens further punished or humiliated, but when he finds the old man and there is a scene, the King confronting the poet, we are left in ignorance of what follows. Later scenes show the King dying on a battlefield and Camoens dying in his hovel.

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Paris (Gaumont, Dec. 9).—Scenes in and around Paris are entertainingly set forth in this travel picture.

The Teamster (Lubin, Dec. 9).—An effort to introduce real drama in this army frontier picture partly misses fire because the teamster is made too lovesick and too little a man until the end. The angel of the hospital, who later becomes the wife of an officer, captures the heart of the poor teamster, who is a patient. When he gets well, he continues to adore her. The officer is sent to another post and the couple set out in a mule wagon, with the teamster as driver. A Mexican has previously insulted the girl, and, having been knocked down, is bent on revenge. He leads a party of his friends to attack the officer and his bride, but the couple escape while the teamster alone holds back the attacking party. Soldiers come to the rescue and the Mexicans are driven off, but the teamster is found to be fatally wounded. He is therefore stood up to die in front of the camera.

Reviews of Independent Films

The Dumb Messenger (Imp., Dec. 4).—The situations of this film are of a gripping nature and are cleverly handled, making in its entirety an exceptionally unique and absorbing picture. It is generally well played and put on. The papers record that a certain wealthy woman has just brought from abroad some valuable jewels. The society Raffles sees a good job before him. He arrives on the scene of action just when the two servants, the butler and maid, are trying to break into the next room where the jewels are, but are held off by the sweetheart of the son of the wealthy woman, who is also a helpless invalid. The girl sends her dog to the station with a note on his collar that brings back the lover. Raffles, however, steps in before the butler has a chance to overpower the women, and laughs at the honor of a thief being thanked for catching a thief. Why the butler gagged the maid was not made exactly clear, since she was his accomplice.

Yankee Doodle (Champion, Dec. 4).—No doubt as it stands this film might have certain interest for children, but that is no reason why it should not be made to possess a little art. Mother Goose and Civil War generals which this company is overfond of rather unsuccessfully depicting do not seem to correspond. One wonders why Mother Goose did not call up people from her own book. The chance to make a delicate little fantasy is sadly missed. The film is simply Mother Goose visiting some children and they start on a parade. Stonewall Jackson, General U. S. Grant, Robert E. Lee, and Abraham Lincoln appear. They forget their character, however.

Our Navy (Champion, Dec. 4).—The battleships that pass in review before the camera are the "Michigan," "North Dakota," "Louisiana," "Vermont," "North Carolina," "Ohio," "Mississippi," "Virginia," "Nebraska," "New Jersey," "Georgia." The film maintains one perspective, therefore its lack of variety makes it monotonous.

Just Two Little Girls (Nestor, Dec. 4).—Although this little drama brings nothing new into the film world, it is played with a freshness and spirit that arouses the sympathies. It is told with vigor and leaves from its interpretation the impression of the eternal good in man. Many heartstrings have apparently come to the young man whose little daughter lies sick at home ready to die. As he wanders forth in the street in despair he saves a runaway child from being run over by an automobile. It is the child of a noted physician, who, when the young man is taken to his home, goes and saves the life of the sick child in return for the debt he owed the young man for saving his child. The latter scenes are effectively presented in their human portrayal.

In the Cause of Humanity (Eclair, Dec. 5).—The plot of this film is developed from the idea that when by transfusion a negro's blood is transmitted to a white man this man becomes vicious in nature. The idea as doubt makes a strikingly original film, but the idea in itself seems altogether too disagreeable for presentation and clouds whatever art there may be in the picture, though it has many fine points in management. Its conception and ending, however, is too weird and morbid to ring true. During the war the physician grafts into his friend the blood of the negro to save his life. The friend develops the black man's characteristics and at length both meet. A struggle issues and both meet death over a cliff.

The Newsy and the Tramp (Thanhouser, Dec. 5).—The acting and management of this picture is altogether delightful. Beneath it all shines out the invisible good that is lodged in every heart and a delicate humor that is refreshing. The backgrounds and setting are of a high order, and the story is vivid, smooth and sympathetic in acting and telling. The small newsboy comes as a reforming force into the tramp's life. After protecting him from the designs of other tramps, the tramp obtains a position at a blacksmith's, and sends the boy to school. The boy becomes the teacher's champion. He introduces her to the reformed tramp, who becomes her pupil. In the last scene—a clever and humorous conceit—the boy starts a love affair with a sly "kiss her" on the blackboard when her back is turned. Then the man apparently begins to wake up, and the rest is left to the imagination of the spectator, which shows rare art and discretion for a present day picture.

The Little Thief (Powers, Dec. 5).—This unique and amusing little comedy seems to strike a human note from the escapades of the little boy involved and the way he carries them out. The rest of the production is generally well played, though forced in places, especially the part of the mother. On departing for business the husband learns that thieves are frequenting the neighborhood. He leaves his revolver behind with his wife, and she, making a burlesque imitation of being afraid, puts it on the front steps, where her young son picks it up and marches forth to play hold-up man on his own book. He first holds up the cook for apple pie, the results of great havoc in the neighborhood, until the gathered assemblage seeking him with the father returned, find him in the drawing room holding up the real burglar mentioned in the morning paper.

The Secret Order of Horns (Powers, Dec. 5).—Here is a laughable caricature of initiation into secret society, and is amusing from the very nature of its implications and its very absurdity. The country sheriff is introduced into this society, and goes through the various stages of initiation, until he at last is inclosed in a box and sent rolling down an incline. When he arrives home in the costume of Horns, he proceeds to initiate his daughter and wife.

The Indian Fortune Teller (Champion, Dec. 6).—At the saloon the Indian fortune teller tells the young man who has just won at cards that he is about to take a journey and to meet danger in a mountain pass. The young man then starts on a journey, and the man from whom he won at cards plans vengeance by lying in wait for him. The guard that the young man has hired is an accomplice, and leads him in the direction of the ambush. The Indian girl again meets him and warns him, but is stabbed in the back by the guard. For this the young man shoots the guard. She then takes him by a short route and dies. He lays her by the roadside in state, and arrives at his journey's end in safety, while the villains still wait. Let us hope they are not still waiting. There is art in telling a story, and there is art in acting it. Though there is indications of the former in this film, there are but few indications of the latter.

Jorio's Daughter (Ambrosio, Dec. 6).—D'annunsio's dramatic tale has been given very full treatment in this film that is remarkably effective in places. It has been especially well managed as far as the players are concerned, and the backgrounds chosen, though one would endow Jorio with more subtlety than this actress gives her. The story itself, however, in its entire significance is not fully brought out. Jorio, the witch, first fascinates and bewitches the father, and then takes his son from his newmade wife to the mountains. Here his father follows, still infatuated with her. His son kills him, but is prevented from torture and death in the flames by Jorio, who dies in the flames in his stead, confessing that she is a witch. It is as a whole an artistic and compelling picture.

Baby's Choice (Solax, Dec. 6).—Baby's choice for her sister's sweetheart is Billy, while she has no use for Frank. When the two boys call together she gets Frank out of the way by taking him into the house to show him a photograph of her sister, while Billy walks away with the real article. The situation is not very deftly handled. To prove himself a hero Frank hires two thugs to kidnap baby, who is confined in a shack. Billy passing hears her cries and rescues her, and the thugs appearing before Frank to claim their reward expose him. It does not seem possible that they would have chosen the occasion they did. There is amusement in the film, but the story is not as graphic and well defined as might be, and while the acting is good it lacks "pointedness."

The Paper Making Industry (Solax, Dec. 6).—This industrial film has been made a highly instructive and comprehensive one, and shows the work of the paper mills at Glens Falls, N. Y., beginning with the dams where the power comes from to the finished product.

Struck Gold (Nestor, Dec. 6).—The fight for a claim between a prospector and a band of claim jumpers is presented on this film in a vivid and clean-cut manner that is quite gripping and compelling. The dramatic values are well taken care of. The claim jumpers gain possession of the claim by sending a note to the prospector by a half breed to the effect that the prospector's family is greatly in need of him. He finds out the game played upon him, and returns to find the two men left on guard bound and the claim jumpers in possession. He and his friends are unable to gain any advantage until evening, when they lower themselves down over the precipice and, surprising the claim jumpers overpower them.

A Bunch of Flowers (Eclair, Dec. 7).—In this well-played French farce that manifests both quality and tone, one is shown how a bunch of flowers brought about, after much havoc, the peace that was intended, though in a somewhat unexpected manner. There is a novel effect in the picture of the tatting of a crowd of upturned faces below as they appear from one looking from the window above. In this film mother-in-law becomes much enraged at her son-in-law, but the situation is temporarily relieved by her flirtation with a bachelor at a reception. The next day son-in-law brings her an expensive bunch of flowers, desiring peace at any cost. She promptly throws them out of the window. They land on the head of the bachelor in passing. He is much enraged and disturbed in his toilet, and marches up to the apartment to demand an explanation. Mother-in-law's presence soothes the situation, and there is an indication that the bachelor is much impressed with her, greatly to the joy of her children.

Hugo Piedmont, Italy (Eclair, Dec. 7).—Chief among the scenes depicting the customs of this section of the country is the annual feast to celebrate the last passage of Napoleon. The views shown are interesting and artistic.

Tony and the Stork (Imp., Dec. 7).—There are telling peculiarities of the Italian character show in this film both in development of story and in presentation by the players. The story has been most cleverly managed for dramatic effect, and makes a very holding and entertaining one. Tony is unable to get work in the immediate vicinity, so he shins with a gang of men, to be gone five months. At the end of five months he returns, having baby toys by the way to meet his wife at the Italian hospital, where there had been a baby forthcoming. He is told that his wife has died, but it proves to be only a confusion of like names on the books, and he is at last united with his wife and baby for whom he had gone away to work these five long months. The film is reminiscent of a well-known vaudeville sketch, which is itself reminiscent of an old story. It is played with understanding. King Baggot is a most convincing Tony.

Brother Bob's Baby (Thanhouser, Dec. 8).—The trouble that Bob's brother encounters with Bob's baby makes one of the most delightfully entertaining and unique little comedies seen for some time. The story is remarkably well sustained, and told without the use of titles, though letters and telegrams are present, which, however, in each instance add zest and progress to the story. Bob's brother meets his brother's wife and babe at the wharf of the Hudson River boats and takes them to the New York Pennsylvania Station—actual scenes used. He sees them on board the train, but the mother retires to buy a magazine, and the train goes off without her, leaving the young uncle with the baby. She sends him telegrams by the way as to care of the infant, but his efforts at length cause the conductor to put him off the train—a forced situation, perhaps, but seemingly logical at the time. At the station he leaves the baby with the baggage, while he goes to get a drink, but the baby is prone to wander, so his uncle puts him in a dog basket and during his absence the baby in the basket is whisked into the next train, which happens to be the train on which the mother has followed. Thus the baggage man passing through with the baby restores the baby to the mother. It is exceptionally well played, put together and set, though in several instances it is apt to stretch the situation.

The Dead Canary (Comet, Dec. 8).—An actress tired of her past life comes to the village with her pet canary. The bird dies, and she takes it to a young man of the village who mounts and stuffs animals. From this springs up a love affair, but the town gossips take it up and decide the actress must leave, until the minister shows them the error of their ways. The simple goodness of the man gives a certain appeal to the story, which is well played by the two leading characters. The others, especially the gossips, are much overdrawn. Better backgrounds, it would seem, might have been chosen. Whether any young man would find such a business as the hero was engaged in profitable in a country village is, of course, quite doubtful. In fact, it is more a country of stage tradition than of nature.

Desperate Desmond Abducts Rosamond (Nestor, Dec. 9).—The burlesqued situations of this film are extremely funny. Two of the most unique and altogether laughable are where Desmond climbs the side of the house on the clapboards to abduct Rosamond, and where Claude is saved from death by a sword fish. The two lovers are happy once more, but Desperate appears and drags Claude away to the docks where he lashes him to one of the timbers beneath to await the rising tide. Then he abducts Rosamond, and confines her in a lumber shed. Meanwhile the ties that bind Claude have been severed by a kind swordfish happening along. Desperate, however, is after him again, and binds him to the circular saw that cuts the logs at the lumber yard. He is rescued by Rosamond, who breaks out of the shed. They leave the villain to die the miserable death he had meant for the hero, but he rescues himself by burning through the ropes with his cigarette. (Reliance please note.) The situations are finely made and developed, and fully realize the possibilities in the spirit of this famous cartoon.

Keeping Mabel Home (Majestic, Dec. 10).—This picture stands out as an exceptionally bright and amusing comedy, the story of which has been managed with a deftness and character that is altogether delightful. It is played with spirit and delicacy. Mabel Trunelle and Herbert Prior are in the cast, and play with their usual distinctive expression. In order to keep Mabel home in America, her lover, when he reads that several noblemen are missing from the aristocratic circles of England, has a friend write a letter to her father telling him that his English butler is a nobleman in disguise. The butler is at once made one of the family; the father putting all at his disposal, which results in a number of very amusing situations. The lovers plan to get rid of him by having Mabel take him on an automobile ride. She accidentally tosses his hat overboard, and while he is getting it, the lover at the appointed place jumps in at Mabel's side and the two go off and get married. A reconciliation is in order when a second letter comes from the friend declaring the butler a fraud. The settings are of a high order as is the entire production.

Billy's Letters (Comet, Dec. 4).—This film does not show much effort on the part of the producer to give a natural, life-like performance. The acting is too stagey to be convincing in that direction and the movement of the story is made and forced in places with bad direction and management, all of which tend to lower the standard of the film. Billy's letters are letters that he wrote to an actress before his marriage. The actress—very much of the stage type—asks that her letters be returned and returns his. This makes trouble with the wife, but somehow it is settled by her forgiving him.

The Adventures of an Amateur Hypnotist (Lux, Dec. 8).—The idea contained in this film is somewhat amusing and generally well carried out. A young man and a young woman, both amateur hypnotists, meet at a party. They fall in love with each other, but the influence of the one so works on the other that they cannot come near each other and are impelled always in the opposite direction. The difficulty is at last removed by an older hypnotist influencing them and bringing them together.

The Man in the Auto (Lux, Dec. 8).—When the broker's wife and child are threatened, he decides to send them away. The automobile in which they depart is waylaid by the plotters and the chauffeur removed, while the automobile goes on its way unguided. The chauffeur recovers at length and goes to inform the father, and the automobile is captured as are the plotters. The chase of the automobile and this incident does not seem to be as exciting as might be.

The Empty Tenee (Bison, Dec. 5).—There is not very much to this film in the way of a story, but the way it is developed commands attention, making it with the acting and general treatment, which brings out the full import of the situations, a compelling and interesting picture. White Lily is separated from her lover by being sent to Indian school. The lovers plight eternal vows. White Lily escapes from the school, but returns only to find her lover being given the funeral rites of a warrior. She finds comfort in her father's arms.

Buttons and Hooks (Great Northern, Dec. 9).—The foundation for this amusing little comedy, which is carried on in a very lifelike and entertaining manner, showing an evening out with a ruffled young married couple, is no less than a very frequent domestic comedy and tragedy, the buttons of a gentleman's collar and the hooks on the back of a lady's dress. Each refuses to help the other, and she discharges the maid when aid is forthcoming to the husband. Their little huff is carried through the reception they attend. On their return home they are both more obdurate than ever. He receives help from two passing young ladies with whom he dines at the cafe. She calls out the life saving corps, and the husband finds them there when he returns. He parts with considerable of his money and the life savers go, while the two decide to patch up their differences.

Winter in Switzerland (Great Northern, Dec. 9).—The additions of titles would greatly add interest to this film. The scenes are very beautiful snow views through various hamlets and tunnels in the region of Mnle.

The Angel of Paradise Ranch (American, Dec. 4).—There does not seem to

(Continued on page 37.)

★MELIES★

WESTERN PICTURES

DECEMBER 21st

THE MISSION FATHER

PADRE ERNESTO, in saving a slave from the brutal anger of Don Hernando, a powerful nobleman, incurs the latter's displeasure and abuse. Yet he, alone, volunteers to nurse the Don when that nobleman contracts the dread disease, small-pox. When Hernando recovers and the Padre dies, the slave becomes enraged that the noble Padre should have been sacrificed for an unworthy brute, so swears to avenge his death. But, as he is about to strike the blow, the Don falls in prayer, truly repentant, and the slave realizes that the victory of the Padre's death lay in the saving of Hernando's soul.

Approx. length, 1000 feet

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"Bar Z's New Cook"

(Released Tuesday, Dec. 12)

OTHER BISON FEATURES ARE:

"Getting His Man"

Friday, December 29

A thriller, with a sensational fall of horse and rider down the mountain-side.

"The Run on the Bank"

Tuesday, December 26

A man saves his employer's money, fighting his way to the head of the crowd of maddened depositors struggling to reach the paying teller's window. A great film.

"An Indian Martyr"

Friday, December 22

Cleverly acted Indian story with magnificent scenery.

"Cowgirls' Pranks"

Tuesday, December 19

A fine comedy, featuring a bevy of exceedingly pretty girls who can ride.

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"Watch the Crowds Follow the Indian Head"

THE SECOND OF OUR CHILD'S FAIRY STORY SERIES

Released Tuesday, December 19 **(Length, approx., 1000 feet)**

THE THREE BEARS

The story of Goldilocks (Eva Prout) and the Three Bears is familiar to every man, woman and child. It is an excellent production, with much quaint humor, and will prove a hit with adults and children alike.

A Split Reel of Comedy and Drama **Released Thursday, December 21**

WINNING AN HEIRESS — Released with — THE FOILING OF RED DUGAN

(Length, approx., 300 feet)

Sapleigh becomes a chauffeur in order to marry an heiress. It is a rude awakening he has when he finds that "Muriel," whom he has believed to be the pretty daughter, is in reality a pet monkey.

(Length, approx., 700 feet)

A thrilling dramatic story. "Red" threatens revenge when sentenced to the penitentiary for a long term. He escapes and makes an attempt on the judge's life, but the latter is saved by courageous Jimmy, the judge's son.

A Scream in Every Foot of this Full Reel Comedy **Released Friday, December 22**

THE MILLIONAIRE BARBER

(Length, approx., 1000 feet)

There is novelty in the plot of this excellent comedy, and the comedy situations are immense. A barber passes himself off for a millionaire and has a gay time until his real identity comes out. It is then "back to the clippers" for him.

A Western Christmas Picture with "Broncho Billy" **Released Saturday, December 23**

BRONCHO BILLY'S CHRISTMAS DINNER

(Length, approx., 1000 feet)

An excellent Christmas release, with thrills, sensations and excitement—but best of all, it is big with the true spirit of Christmas good cheer and good will. Absolutely, the best holiday release this year

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Two families of opposite faiths are estranged by the intermarriage of their children. A child is born to the young couple. It proves the one touch that opens all hearts and makes them kin. Infused with human interest.

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He conquers the air with his aeroplane, defeats the enemy and wins his commanding officer's daughter. Full of action and startling flights of daring.

"THE VENTRILOQUIST'S TRUNK" — Wednesday DEC. 13

There are a lot of funny people in it, including "Bunny" and "Miss Pinch." There's a side-splitting chase in it that gives everybody a run for their money.

"LOVE AT GLOUCESTER PORT" — Friday DEC. 15

If you are suspicious of your friends, "get wise" and see the trouble it leads to at Gloucester Port. Jealousy may be born of love, but it's a good thing to get out of your system.

"THE SICK MAN FROM THE EAST" — Saturday DEC. 16

He only looks that way when he starts out, but he is strong at the finish when he captures the horse thieves and the girl's heart by his courage and wit.

NEXT WEEK *NEXT WEEK*

"VITAGRAPH MONTHLY OF CURRENT EVENTS"—A Holiday Number — Monday, Dec. 18

"VANITY FAIR" (in Three Reels)—The Big Feature of All Features — Tuesday, Dec. 19

"FIRES OF DRIFTWOOD"—A Christmas Story — Wednesday, Dec. 20

"A REFORMED SANTA CLAUS"—Another Christmas Story — Friday, Dec. 22

"THE OLD DOLL"—A Reminder of Old Friendships — Saturday, Dec. 23

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